

Title	Bengali drama from Nepal. Vidyāvinoda. A romanized text based on the manuscript. Report on the research of dramatic manuscripts written in Nepal of the Malla dynasty.
Author(s)	Kitada, Makoto
Citation	
Issue Date	2019-04-15
oaire:version	VoR
URL	https://hdl.handle.net/11094/71692
rights	
Note	

Osaka University Knowledge Archive : OUKA

<https://ir.library.osaka-u.ac.jp/>

Osaka University

ネパールの演劇写本：マッラ朝のベンガル語演劇写本 Vidyāvinoda

研究成果報告 2019 年 4 月

大阪大学言語文化研究科 北田信

Bengali drama from Nepal. Vidyāvinoda. A romanized text based on the manuscript. Report on the research of dramatic manuscripts written in Nepal of the Malla dynasty.

Makoto Kitada Ph.D., Associate Professor at Graduate School of Language and Culture, Osaka University, Japan

Published in April 2019

Title: Vidyā-vinoda-nāṭaka¹

Manuscript: NGMPP Reel No. B 276/16 (33 folios)

This article is a report of research in a provisory form.² My English is yet to go through a checking by a native speaker. In spite of many faults it contains, I decided to publish it, thinking that it will be of public benefit.

In the microfilm of the manuscript, the first part is the Vidyāvinodanāṭaka and the second part is the Uṣāharaṇanāṭaka.

Although Brinkhaus [2003: 70] states that the Vidyāvinodanāṭaka, like the Uṣāharaṇanāṭaka, was written under Trailokyamalla and Tribhuvanamalla (1561-1613) of Bhaktapur, his theory seems to be false. This drama rather seems to have been composed in Bengal. The following features support my assumption. The whole text of the drama is exceptionally written in Bengali, which is a unique case among the dramatic texts of that period; the dramas usually contain, besides Bengali language, stage instructions in Newari language. Near the end of the text, the name of a muslim ruler, Fīrōz Šāh (*pīroja śāha*), is mentioned as the patron to whom this drama was dedicated. This cannot be the same Fīrōz Šāh, the ruler of the Tuḡlaq dynasty who reigned AD 1351-1388 and made expeditions against Bengal in 1353 and 1358. It would be too early for a date of a Middle Bengali text. But who is this

¹ Peculiarly, in the catalog card (i.e. the first and the last pictures of the microfilm), the title is written Vidyāvilāpanāṭaka.

² In the study of this manuscript, I worked together with Prof. Kashinath Tamot, specialist in paleography and classical Newari language and literature. Prof. Tamot first made a preliminary transcription of the whole text written in Newari script, then we sat together to examine the text closely, especially its linguistical details peculiar to Bengali. I express my deep gratitude to Prof. Kashinath Tamot for his cooperation and instruction.

This Romanized text is originally meant as a reading text for the Middle Bengali Retreat held in the Deer Park Institute (Bir, Himachal Pradesh) in September 2018. I express my heartfelt thanks to all the participants for their instructive suggestions, and also to the staff of the Deer Park, especially Director Prashant Varma and Tomomi Kitami for their cooperation.

Fīrōz Šāh?

A remarkable fact is that this is a piece dealing with the famous Vidyāsundara tale³. Indeed, this seems to be the earliest Bengali version of the Vidyāsundar texts.⁴

The name of the author of this drama seems to be Śrīdhara Dvija, mentioned in the *bhaṇitā*-verse of Song. No. 83 (MS p. 28, l. 12).⁵ In this *bhaṇitā*, the title of the drama is mentioned as Vidyāvilāpa “The lament of Vidyā”, while at the end of the drama, the title is mentioned as Vidyāvinoda.⁶ In MS Song. 83 called *abhoga*, it is stated that Śrīdhara was a minister (*pramāṇa*) of Fīrōz Šāh (*pīroja sāha*) who was the son of Sultān Našīr (*śrutāna nasira*).⁷

A remarkable peculiarity of this manuscript is that it is written in mixing different types of scripts, i.e. Newari, Bengali and Devanagari scripts. In some places, it is in a mixture of Newari and Bengali scripts, while in other places, in a mixture of Newari and Devanagari scripts; or sometimes, even in a mixture of three scripts. Puzzlingly enough, this mixture was not made by different hands, but it seems that it was made by one and the same scribe. It seems that one and the same scribe who was dexterous in all the three types of scripts incessantly swiches from one to another type of script. In turning page after page, this tendency becomes more and more conspicuous and extreme toward the end of the text. The more ahead, the more is the portion of Bengali script.

This drama is an exception among the Bengali dramas of Kathmandu. It does not contain any stage instructions, in contrast to the other dramas which usually contain brief instructions in Newari language. Some names of rāgas and tālas are also unique to this drama: e.g. *payāla* etc. suggests that this drama’s origin was not in Kathmandu, but in Bengal.

The last page (p. 30) contains verses in Sanskrit and Prakrit (in a mixture of Bengali and Newari scripts), which seems to have no direct connection to the drama. These verses seem to be quoted from a Sanskrit-Prakrit drama dealing with the Vidyāsundara story.

This drama of romance contains scenes of love affair. Some lines are considerably straightforward descriptions of love making. I wonder how these erotic scenes were staged. Perhaps, we could find some hints in today’s performing-arts tradition in Kathmandu. According to my Newari friend, Mr. Yagyaswor Joshi M.A.⁸, a shadow play (*jhyālcā*) is shown in a window of a house in the quarter, Capāchē Cyāsala, of Pāṭan city on one day before the Indra Jātrā festival every year.⁹ This is

³ I express my heartfelt thanks to Dr. Naba Gopal Roy (Sidho-Kanho-Birsha University, Purulia) for his suggestion.

⁴ Until now, the earliest Bengali version has been believed to be the one by a muslim author, Sābirid Khān [Sen 1398: 281].

⁵ MS p. 28, l. 12: kahe śrīdhara dvija vidyāvīrāpa dura karo, ke kātite pāre prāṇēśvare.

⁶ Besides, an expression *vidyā vinodinī* is found in Song No. 49 (MS p. 19, l. 4).

⁷ MS p. 29, ll. 6-7: śrutāna nasira tanaye, bhoga purandara, medina madane, rājā śrī pīroja sāha jāne, dvija śrīdhara kaviṛāja paramāne //84//

⁸ I express my heartfelt thanks to Mr. Yagyaswor Joshi for his assistance in my fieldworks in the Kathmandu Valley during last 10 years.

⁹ For more information on the Jhyālcā festival, see Ghimire [2075: 39-42]. Also consult the

qualified as “songs of forms/silhouettes” (*ākṛti gīt*) and “sexual forms/silhouettes” (*yauna ākṛti*). The window of the house is covered with a cloth, and the silhouettes of the actors inside are projected to the cloth, which is watched by the spectators outside on the square (*cauk*).

This shadow play is based on a legend of the Malla period: One day, King Yoganarendra Malla of Pāṭan from a window of the palace saw a girl¹⁰ of the lower caste of dyers (*vyañjan'kār*)¹¹ bathing naked in the place of water spring (*dhārā*). Unable to contain his sexual desire, he kidnapped her in the palace, and indulged in the intercourse with her. The citizens were concerned about this scandal, but did not dare to criticize the king openly to his face. However, at last they came up with the ingenious plan to present a shadow play in a house situated in their quarter: in the shadow play, the intercourse of the king with the girl was shown in silhouettes, with plenty of mocks and ridicules. Even today, the scene of obscenity is played in silhouettes. The role of the girl is played by a male actor. Perhaps, the erotic scenes of the Vidyāvinoda might have been also presented in a similar way, although there is no strong evidence.¹²

(The front cover)

svasti // śrī śrī jaya śivasimha deva prabhu ṭhakula sena māniglake
vidyāvinoda-nāṭaka-tamtra
krṣṇacaritra-ukhāharaṇa-nāṭaka

* * * * * * * * *

Romanized Text

(Front cover)

ṭ svasti // śrī śrī jaya śivasimhadeva prabhu ṭhākula sena¹³ māniglake u[kala]□□¹⁴

Victory to Śivasimha, the lord (ṭhākura), in the Māniglaka Palace [...]¹⁵.

following link:

http://nepal.ekantipur.com/news/2014-07-13/7165.html?fbclid=IwAR0OS38vjpdB3-WLG_W4GNXNgmCBMbKewV5zt0jcBeRpmvWyAFkxDmXz-pl (viewed 2019/04/14)

¹⁰ According to a version of the legend, she was still under age.

¹¹ This legend might perhaps suggest that the king was engaged in Tantric practice. In fact, the sixteen-year-old girl of the dyer caste is mentioned among the types of female companions suitable for Tantric practice in Tantric texts.

¹² Of course, we could think of many different possibilities to represent obscenity indirectly. It can be a simple recitation of erotic verses, without any visual representation; certain effects can be achieved even through subtle, suggestive movements of body.

¹³ Or: *sana*

¹⁴ The three or four letters following the letter *u* are obscure.

¹⁵ This refers to the historical fact that Śivasimhadeva, the king of Kāṭhmāṇḍu, conquered

vidyā-vinoda-nāṭaka-taṃtra

kṛṣṇa-caritra-ukhāharaṇa-nāṭaka

[Title] The Book of the Drama of Vidyāvinoda

The Drama, Seduction of Uṣā in the legend of Kṛṣṇa

(P. 2:1 = page 2, line 1)

kahnala // jati//

nānā ratna pahiriyā, rājā vaiśiḷa pāte,

vrāhmaṇa padhe veda maṃgala prabhāte, 2

hasti ghoḍā payodala¹⁶ (2) paṃca pradhāne,

dhana dhana rājā vīrasimha nāme //dhru//

āyilo ti¹⁷ nṛpati e vīra keli, jāhāra ta kulavati nāma vidyā(3)dhari //4//¹⁸

Gist¹⁹

Wearing various jewels, the king has sat on his throne. Brahmins recite the Veda in the auspicious morning. Elephants, horses, foot soldiers and the five chiefs (*pradhāna*) of quarters²⁰ [have gathered]. [Lots of] prosperity/thanks (*dhanya dhanya*) to the king [whose] name [is] Vīrasimha²¹! This brave king has come to [watch] the play of bravery. With regard to (*ta*) him, his lady of a high lineage is Vidyādhari (‘Lady having Knowledge’) by name.

// upatana²² //

vasanta²³ jati //

palamkite nitya vaise vīrasimha rājā,

aśva-śirā mahādevi ka(4)rivo rājā sevā 2,

mṛgamada ghanasāra kuṃkuma ghṛṇisita,²⁴

Purandharasimha, the local ruler (mahāpātra) of Pāṭan, in Nepāl Samvat 718. Māniglaka is the name of the palace of Pāṭan. Thus, this sentence seems to mean something like: The Māniglaka Palace was conquered/entered by Lord Śivasimhadeva.

¹⁶ Or, payodale. *Payodala* seems to mean ‘foot soldier’ (cf. H. *paidal*).

¹⁷ This *ti* is obscure. It is perhaps a verbal ending, i.e. *ātiloti*, but I have never seen it before.

¹⁸ The fact that the verse number begins with four indicates that the beginning part of this drama which contains verses 1-3 is lacking.

¹⁹ This Romanized text was originally meant as a reading text for the workshop, Middle Bengali Retreat, held in the Deer Park Institute in Bir, Himachal Pradesh, in August 2018. Therefore, explanatory notes (indicated as Gist, Notes, Vocabulary) are sometimes inserted in the original text.

²⁰ Skt. *pradhāna* refers to the chief of a quarter (*tōla*) of the city.

²¹ Vīrasimha seems to be the king to whom this drama is dedicated. In the moment, it is not yet clear whether Vidyādhari is his wife or daughter. Please note the name of the heroine of the drama, Vidyā, is similar to hers.

²² *Upatana*, ointment/cream, is one of the 16 sorts of *śṛṅgāra*-s (toilets).

²³ The first letter looks like *ra*, but obviously it is the rāga-name, *vasanta*.

upatana ānīro prabhu upatana kare //5// // (5)

vibhāsa // palatāla //

āje, diga diga pradiga ahme bhramiyā āyilā,

nānā khaṇḍa²⁵ kīrtti vakhāne 2 (6)

ghōḍa-ka pāyane taje pāye, ratna-kunḍala pahiriyā, //dhru//

ratnapurī ahme jāyī bhuvana maṇḍale,

ahme (7) mādhaba²⁶ nāma cāhite khojite ahme jāyī //7//²⁷

// dhanāsi māna platāla //

ujoni-nagare kvaṭavāra(7)-pracita-lakṣaṇe, 2

rājā loka ratāhi, prajā-pālanayāne, //dhru//

āyilo he, nāgara-caṅga, dharmma-carō, (8)

veṭāvā kāmuke pihika guṁja, bhāriyā laṁvita vetā //8//

Vocabulary

pracita ‘gathered’ *caṅga*: soldier armed with spear [Sen 1971: 258]

kāmuka: a kind of sparrow *pihika* ‘a dove’ cf. H. *pihuā*, Np. *pika*

guṁja ‘echo/resonance’ of birds in this context.

Note

āyilo he Perhaps *he* is a verbal ending. But it seems rather an interjection.

veṭāvā is obscure. Perhaps a kind of bird. Or, regarding the foregoing *caṅga* and *dharmacara*, it might be some corruption of B. *beṭha* ‘unpaid forced service’ [Sen 1971: 682].

// rāmakari // ekatāli //

māthā śo(9)bhe nalini, jalada-sama keśa,

śiśeto śiṁḍūla tāra uḍita dīneśe, 2

lalāṭe kukuṭapaṭa saroja na(p. 3:1)yāni,

nāśikā vimāla tāra śravaṇa gr̥ddhinī //dhru//

āyila rājāra jhī jagatarūpiṇī, padhiyā saka,(2)la²⁸ guṇa puruṣa-vidusi //9//

Vocabulary *kukuṭa* “silk, cotton” *gr̥ddhinī* “desirous, longing for”

²⁴ Skt. *mygamada* ‘musk’, *ghanasāra* ‘camphor’.

²⁵ Here, *khaṇḍa* lit. ‘piece’ may be used as a definitive article (‘definitive postpos’), e.g. *purī-khaṇḍa* ‘the palace’ [Sen 1971, II: 179].

²⁶ Either, “I am Mādhava by name, ...” or “I need and search for Mādhava.” Mādhava is again mentioned in Song No. 11 (MS p. 3, l. 6).

²⁷ Peculiarly, Song No. 6 is lacking.

²⁸ An oblique line which usually functions as a kind of comma is falsely set after the *ka*-letter, but the word is actually *sakala*.

puruṣa-vidusi: scholar like a man. A female scholar matching male [scholars].

Note

māthā etc.: Water-lilies on the head, [black] hair like rainclouds. The *sindūra* (vermilion powder) on her head is the sun [which has just] risen.

In this line, *keśa* and *dineśe* should have rhymed with each other.

// rāga // //

se je anale satya, yudhiṣṭi²⁹ra rāya³⁰,

rūpe ku(3)suma-śara prthivī juḍāye, 2

vikrame bhīma jehne, ācāryya vidyāye,

sudhā-amṛta-nidhi uyā ātha jā(4)ye //dhru//

āyilo he³¹ nrpa, sānanda sundare, nānā śāstra viśārada rājā-ro kumāle //10// // (5)

Vocabulary

joṛā- (caus.) ‘to join’ ‘to start’ [Sen 1971: 335] *joṛa-* ‘to join’ ‘to extend’ cf. *nārāyaṇer’ śaṅkhanāde tribhuvan’ joṛe* “The sound ... runs over the three worlds” [ibid.]

Note

This song seems to be the description of Prince Sundara.

anala satya: obscure. ‘Truth like fire’, or a corruption of *nara-satya* ‘true to people’?

kvaḍā // palitāla //

mādhava bhāta³² vacana śuni sundara, [hṛ]³³daya palama paritose 2

vidyā vālisa-ghana,-(6)payo lambhana cintā-bhāva³⁴ āśaṁśe //

darśana nāṭaka śāṭaka toṭaka, āgama veda jānantā 2

kāvya koṣa bha(7)ra joṭiṣa pāraga puṣpa-vāna unamaṁtā //

Vocabulary

palama = *parama* *vālisa* = *vāriṣa* *lambhana* ‘acquisition’ *āśaṁśa* ‘desire’

śāṭaka lit. ‘cloth, garment’, but here seems to be a member of the echoing expression *nāṭaka śāṭaka* ‘theater and the like’.

toṭaka: the name of a meter. In this context, it seems to denote ‘the science of metrics.’

bhara: ‘fully/completely’ or maybe a corruption of Bharata?

²⁹ Another *iṣṭa*-ligature is contained in *iṣṭamitra* (MS p. 4, l. 3).

³⁰ It should have been *rāye* according to the rhyme.

³¹ *He nrpa* seems to be an interjection addressed to King Vīrasimha, the spectator. “Oh, King! [Here is] Prince Sundara [etc.]”

³² Mādhava bāta might mean “Mādhava, the bard (Skt. *bhaṭṭa*)”. The name *mādhava* was mentioned in Song No. 7 (MS p. 2, l. 6).

³³ This letter is blurred and written a little separate from the next letter.

³⁴ The vowel sign of *ā* (*ā-kāra*) is extraordinarily short.

unamantā cf. *unamatā* ‘mad’ ‘proudly’ (Skt. *unmatta*)

Note

This song (No. 11) is the description of Princess Vidyā.

The gist of the second verse would be: [Her] knowledge is like the water of the raincloud.

puṣpa-vāna unamaṇṭā: [Being an expert], she is proudly like God Kāma.

ehi vacana man-e paribhāviyā, vidyā keli dhiyāni 2
kapaṭa (8) bhāva kichu śūla prakāśita, śiśa-ke dilo morāni³⁵ //
ehi vacane paribhāviyā, vidyāvinodini-ram(9)ge 2
amūla ratana kichu rājā³⁶ sunandana, kiṃcita sājire saṃge //
māhendra kṣaṇe jātrā³⁷ kailo nṛpati sūra(10)ja-nandane 2,³⁸
vāma śivāyī³⁹ dakṣiṇa takṣaka⁴⁰ dekhilo apana nayāne, //
durggama vipina⁴¹ viśāla vi(p. 4:1)laṃghyā, parvvata jāyi ujāyi⁴² 2
vidyāra jauvana gupata vidusyā, paṃtha śarmma nahi kichu⁴³ //
sāhāsa⁴⁴ karma (2) śohāya karma phala, pāilo nagara ujoni⁴⁵, 2,
nagari kache puṣpavana mājhe, dekhilo eka mālini (3) //11//

// śrī rāga // jhumari //

āgama veda padhaya dvija-gaṇe 2
hena verā⁴⁶ yātrā kumara kairo śubha kṣaṇe //
iṣṭamitra (4) parivodhiro pāsā parasi 2
paṃthero saṃgati lailo, khāni cāri puthi //dhru//
eka duyī tini cāri paṃca chaya māse (5)
miliyā sundara giyā virasiṃha⁴⁷ deśe //12//

³⁵ Obscure. Perhaps, *molāṇa* ‘lotus stalk’ < Skt. *mṛṇāla*. Or else, *melāni* ‘pleasant meeting, assembly’ ‘adieu’. Or, B. *mel(y)ānī/mālyānī* ‘a florist woman’, although less possible.

³⁶ The *ā-kāra* of the *jā*-letter is extraordinarily short.

³⁷ The procession on the *tithi* of Indra. My teacher explained it to denote the Indra Jātrā Festival, but perhaps not, as this drama seems not to have been originate in Kathmandu.

³⁸ A king descendant of the Sūrya-vaṃśa.

³⁹ I.e. Śivāyī = Umā

⁴⁰ Takṣaka is a snake god.

⁴¹ Skt. ‘forest’

⁴² *ujā*- ‘to go upstream’ < Skt. *ud-yā*-.

⁴³ I.e. “There was no shelter on the way.”

⁴⁴ I.e. Skt. *sāhasa*

⁴⁵ Seems to be *ujjayinī*. Cf. B. *ujabanī/ujābanī/ujānī* = *ujjayinī*, *udyānikā*.

⁴⁶ I.e. *velā*. Or else, it might be *varā*.

⁴⁷ King Vīrasimha has been mentioned in Song No. 4 (MS p. 1, l. 2), peculiarly as the spectator of this drama!

[pathero ayāsa sundara dhire dhire caro⁴⁸, sarovara dekhiyā taruvara vaise /
pravesa kariyā kām̐cipuriro bhitare bhuvana dullabha puri ati manohare //]⁴⁹

//rāmakari // eka //

caṃpā nāgeśvara mālīni sājiyā pasārā⁵⁰ (6)
citra vicitra mālīni gāthiyāche mālā 2
hirā muti mānikero mālīni kariyā su-veśe
paśālā kaiyilo kām̐ci(7)puriro bhitare, //dhru//⁵¹
āre, siṃhi to hāsi āyiso sulekhā mālīni,
siṃharelo kanyā mālīnī jāti padumini //(8) 13//⁵²

// śrī rāga // māna payāla⁵³ cālī //
praveśa kariyā kām̐cipuriro bhitare,
bhuvane durllabha puri ati mano(9)hare, //
vasaṃti sakala jāti jāro jena kāje,⁵⁴
paṃca vanika vaiśe nagarero mājhe, //
nāṭake, śāṭake, avichanda kā(10)romati,
śrutiya kāhāro kaṇṭhe vaiśe sarasvati //
jihvāro āga-te kevu pu[r]āṇe⁵⁵ vaśāṇi,⁵⁶
āgama āyata karahaya (11) paramāni //
sādhu sadāgara pādā thāya 2 vaiśe āche,⁵⁷
nāvukā jāluvā sava vaiśe gaṃga kāche //⁵⁸

⁴⁸ Or: *varo*. Perhaps it is not *caro*, but *care* and a *daṇḍa*. *Care* (i.e. B. *cale*) would fit the context and rhyme better.

⁴⁹ This insertion is indicated in the upper margin.

⁵⁰ B. *pasarā* ‘decorating together’, ‘a shop’, cf. Np. *pasal* ‘a shop’.

⁵¹ In this sentence, *paśālā* seems to be *prasāra* ‘entering/entrance’, differently from *pasārā* above. *Kām̐cipuri* is either the name of the town, or may simply denote a palace.

⁵² I.e. Sulekhā, the daughter of Siṃhala, is a flowersaleswoman. *siṃhi* seems to be her nickname. She is a pretty woman of the *padminī*-type.

⁵³ I have the impression that this manuscript has a exceptionally strong Bengali nature in comparison to other Malla dramatic manuscripts in Bengali. The tāla-name *payāla* (B. *payār*) would be also one of such features.

⁵⁴ [In this town] all *jāti*-s of various professions live (*vasaṃti*).

⁵⁵ It looks like *pujñāne*. Perhaps mistaken due to the confoundment with *prajñā*?

⁵⁶ On the tip of the tongue, the explanation of *Purāṇa*-s [is made].

⁵⁷ Sādhu-s, merchants (P. *saudāgar*), and footsoldiers are sitting here and there.

⁵⁸ On the shore of the Ganges, boatmen and fishermen are all sitting. *Jāluvā* seems to be derived from Skt. *jāla* ‘a casting net’, cf. B. *jāliyā* ‘fisherman’, *jāluyā* ‘name of a mythical fisherman’ [Sen 1971].

vasati sakala jāti (p. 5 :1) jāro je se⁵⁹ thāne,
nija dharmma chādiyā kevo nahi jāne āne //
dharmma tatpara loka jāro jenhe jāti,
jiniyā bhuvana(2)tale jāhāro je khyāti //
sundara dekhiro tapa nitta⁶⁰ dvijavare,
dekhilo kṣatriya kumāla ati prakhare⁶¹, //
sundara⁶² de(3)khilo svarṇṇa ghaṭa pati cole⁶³,
vijaya patākā tāra ude⁶⁴ sarvvakāle //
pathelo āyāśa⁶⁵ sundara dhire⁶⁶ dhire care,
sarovara (4) dekhiya vaiśiro taru tale //
phulero dokāna diyā samukṣa⁶⁷ mālinī,
kumara dekhiyā kichu⁶⁸ puchiro kahani⁶⁹ //14// (5)

// // dhanāśrī // cāri māna payāla //
o vā[,] hevaḍāra⁷⁰ po, tuhmāra kona vāja⁷¹,
dhariyā gupata veśa tuhme yuvarāja 2 (6)
khāni duya cāri puthi tuhmāra saṃghāte⁷²

⁵⁹ These two letters are blurred. They could be *ja sa*, *ta sa* etc. Or, should we rather read *je sathāne* (i.e. *sthāne*)? Cf. MS p. 5, l. 11, *kaha mora sthāne* ‘tell [that] to me’.

⁶⁰ Seems to be a corruption of *niṣṭha*, or *nitta* (Skt. *nitya*).

⁶¹ Skt. *prakkhara* ‘very sharp or violent’. B. *prakhara* (= *pakkhara*) ‘an armoured fighter (man or horse)’ [Sen 1971]. According to Sen, it is a Hypersanscritized *tadbhav*.

⁶² The *ra*-letter resembles *re*.

⁶³ MS *cole* may have originally been *cāle* according to its expected rhyming with *-kāle*. Indeed, B. *cāla* means ‘roof, thatch’ [Sen 1971]. In that case, *suvarṇṇa ghaṭa* does not denote the pair of pots filled with water put at the doorgate, but the decoration in the shape of a pot or a bell (*ghaṇṭā*) on the top of the roof.

⁶⁴ MS *ude* seems to be a corruption of B. *urē* ‘[it] flies.’ Or else, B. *ude* < Skt. *udaya*? [Sen 1971]. Perhaps it could be related to B. *udaya*- ‘to rise up’ [Sen 1971].

⁶⁵ Skt. *āyāśa* ‘fatigue, weariness’

⁶⁶ It almost looks like *dhira*, but I read it as *dhire*.

⁶⁷ = *samukha* ‘face to face’

⁶⁸ The *ki*-letter very much looks like being accompanied by a śrīvindu, but this seems to be merely a blur.

⁶⁹ I.e. the flowersaleswoman asked Prince.

⁷⁰ In Newari script, the *ha*-letter resemble the *da*-letter, except for that *ha* has a slant line below. Here, the slant line in very thin inc seems to be rather the one functioning as a comma of the foregoing *o vā*. Besides, in this manuscript, the confusion of Newari and Bengali script is often observed. The Newari *ḍa*-letter has exactly the same shape as the Bengali *ta*. If considering these facts, this could have been *devatāra* in the original text. *O vā devatāra po* “Are you [maybe] a son of deity?” would make a good sense.

⁷¹ B. *bāja* < Skt. *vyāja* ‘pretext’ surely makes a good sense, but the loop of this *va*-letter has an unusually narrow and pointed shape. It is perhaps *ra*. However, *tuhmāra kona rāja* “Which king do you have [as your father or master]?” would be not much plausible.

⁷² MS *saṃghāte* seems to mean the same as *saṅge*. “[You are carrying] a few (lit. two or four) books

na jāne bād̥hata⁷³ rūpe vule⁷⁴ kivā padhite //dhru//
gandharvva kumāra tuhme ki vā vidyā(7)dhare,
rājāra kumāra tuhme rūpe paṃcaśare //15//

// laggi⁷⁵ //

pahāḍiyā // thakatāla //

hari2 bhuvana-mohana rū(8)pa ati anupame,

ākāśe to ki lamviro⁷⁶ puṣpa-vāṇe //

hari2 vacana sarūpa kathā kaha ro mālini,⁷⁷

kāhāra nagara se (9) kāhāra rājadhāni //

hari2, virasiṃha narapati jagatra bakhāni⁷⁸,

tāhāra nagara eho nāma to ujoni //,⁷⁹

hari2 ujoni(10)ro nāma śunyā juḍāyilo⁸⁰ parāṇe,⁸¹

ki nāma tuhmāra sēcā kaha lo mālini //

hari2 dekha paradeśi ahme jagatra vidi(11)tā,

ujoni nagara se mālini sucaritā⁸² //

hari2 vacana sarūpa kathā kaha mora sthāne,

kāro kāro ghare phura jogāha⁸³ (p. 6:1) apane //

hari2, jeve-te kumāri vidyā āchiro avāli,

tava haite jogāvu phulera paṃca-mālā //

hari2 e bola su(2)niyā patha-śrama hailo sāma⁸⁴,

vāsā-khaṇḍi deho mālini karo⁸⁵ viśarāma //16//

with you.”

⁷³ Cf. B. *bād̥ha*- ‘to oppose, obstruct’

⁷⁴ I.e. “Or else, are you wandering to study?”

⁷⁵ This could be also read as *lagni*, but it is rather *laggi*, seemingly a certain musicological term. The term *laggi* is also found in the drama Uṣāharaṇa (NGMPP B 276/16, p. 14, l. 5).

⁷⁶ B. *lamba*- ‘to drop, dangle’? Or else, it is perhaps a corruption of *ākāśe-to vilambilo*. The *ro*-letter resembles *vo* or *co*.

⁷⁷ I.e. “Oh (B. *lo*), flowersaleswoman, tell [me] the story.”

⁷⁸ I.e. renounced in the world

⁷⁹ The slant line often seems to function as the comma. However, sometimes I have the impression that it is nothing more than the arbitrary indication of a pause in the scribe’s handwriting, putting down his pen.

⁸⁰ This *lo*-letter almost looks like *lā*.

⁸¹ Through listening the name of Ujjayinī, I have sustained my life.

⁸² Sucaritā is the name of the flowersaleswoman.

⁸³ I.e. you supply flowers.

⁸⁴ = *śāma*

⁸⁵ 1st person.

// dhanāśrī, // māna jati //

ahme ho(3)iyiā vaideśī kumāre, mālini

raṁge āyilo⁸⁶ uḥoni nagare, ā ro mālini 2 /

astaṁgata hailo divākare, mālini (4)

āju vāsā livo tora ghare, ā ro mālini //

pālaha vacana sulocane, mālini,

nija puṇya deho vāsā-khaṇḍi⁸⁷ lo⁸⁸ (5) ā lo mālini, //

avelālo atihi pāyiyā mālini

vāsā deho dharama cintiyā lo he mālini //

eta tatva tuhme (6) ke vujhāyi, mālini,

ahme upekhite na juvāyilo ā lo mālini //dhru//

ratana aṁguli e kare, mālini,

raṁdhana bhoja(7)na sāja karo he mālini //17//

//rāga deśākha // eka tāla gaṇḍala //

āre, jagata vidita hero⁸⁹, uḥayanī naga(7)rī

rājā paracaṇḍa tathi⁹⁰ vikramakeśarī 2⁹¹

purusa-vidusi vidyā rājāro kumārī,

te kāraṇe ā he kumara tuhme pa(8)rihari //dhru//

vaideśi kumara hero tuhmāke vujhayi⁹²,

rājā durubāra⁹³ vāsā divā-ke darāyi⁹⁴ //

āre, je vā nagara caṁga (9) āche koṭavāre,

pati ghara samāyiyā⁹⁵ se karayi vicāre //

paradeśi paravāsi jāra ghara pāyi,

āpane kariyā (10) śāsti rājā-ke janāyi⁹⁶ //18//

// dhanāsi // cāri māna //

āre, dhike jāvu mālini, uḥoni nagare, 2

⁸⁶ B. *āyilo* is past tense 1st person, cf. Chatterji 1970, pp. 974-6 (§702, §704).

⁸⁷ B. *khāṇḍi* is used as a definitive affix in Caryāpada 38, cf. *khāni* [Sen 1971: 186].

⁸⁸ Or else, *vāsā khaṇḍilo* “[You] devided [your] residence”, although less possible.

⁸⁹ B. *hera-* is a verb ‘to look’, but *hero* here seems to be a corruption of *hailo*.

⁹⁰ B. *tathi* ‘there’ [Sen 1971: 388]

⁹¹ Paracaṇḍa (< Skt. *pracaṇḍa*?) seems to be the name of the king.

⁹² B. *bujha-* ‘to understand’ *bujhaa*, *bujhai* etc. [Sen 1971]

⁹³ B. *durubāra* ‘violent, hot tempered’, lit. ‘irresistible’ [Sen 1971]

⁹⁴ B. *darā-* ‘to feel fear’ [Sen 1971: 367]

⁹⁵ B. *samā-* ‘to enter’ [Sen 1971]

⁹⁶ I.e. After giving punishment, [the policeman] informs the king.

rājā pā(p. 7:1)ṭa⁹⁷ thākite koṭāra eta dare, 2
avudhiyā rājā tora vivuddhyā pātara,⁹⁸
hena chāra⁹⁹ mantri haila vasālo nagare 2
bhala loka (2) nahi ihā kāyastha vrāhmaṇe, 2
jata prajā jana vaiśya sava laghu jane, 2 /
anna dāna dile mālini, jata dharmma pāyi 2 (3)
e dha[]e□□[]ā¹⁰⁰ ki kahivo tora thāyi 2 //
eteka utara¹⁰¹ jave mālini-ke volilo 2
joḍa hātha kariyā sundara melā(4)ni māgilo 2 //
melāni māgiyā sundara juva-rāja jāye, 2
dharmma cintiyā mālini dākiyā¹⁰² rahāya¹⁰³ 2 //
sapata gha(5)ṭikā velā hailo pahara duya ghana 2¹⁰⁴
eta khane kathā sundara karibhe gamane //
viśrāma karaha āji ahmāra vāsā(6)-te, 2
jatham¹⁰⁵ sukha lāge kāli jāhi parabhāte 2 //
eke cāhe are pāye sundara nirabhare 2
parama harise vā(7)sā lailo mālini ghare 2 //19//

// rāga // jati //
jata kāre e nagarero paravāse,
chādiyā tu(8)hmāra ghara na jābo āna pāse //
nisa lupa¹⁰⁶ ṭamkā eka divo je tuhmāke,¹⁰⁷
raṁdhana bhojana sāja deho je ahmāke //(9) 20//

// dhanāśrī // eka tāla //
adhara pāna deho mālini sundari
tuhmāra surati mālini vaḍa āsa hayiri //(10) 21//

⁹⁷ B. *pāṭa*: ‘plank, slab’, ‘throne’. B. *rāja-pāṭa* ‘royal throne’, ‘royal authority’ [Sen 1971]

⁹⁸ B. *abudhiyā*, *abudh* ‘dull, foolish’; B. *bibuddhi* ‘a wrong notion or impulses’; B. *pātara* ‘councillor, minister’ < Skt. *pātra* [Sen 1971].

⁹⁹ B. *chāra* (< Skt. *kṣāra*) ‘alkaline substance, ashes’, maybe with the nuance of ‘contemptible’? Cf. *śrgāla mo chāra* ‘I am a contemptible jackal’ [Sen 1971: 299].

¹⁰⁰ Four blurred letters. The first word may be *dha[rmm]e*.

¹⁰¹ I.e. *uttara*

¹⁰² = *dākiyā*

¹⁰³ B. *rahā*- ‘to make stop, to wait’ cf. *cinti rahi-ta* ‘remained thoughtful’ [Sen 1971]

¹⁰⁴ B. *sapata ghatikā* i.e. *sapta ghaṇṭikā* ‘seven bells’; *ghana* < Skt. *ghaṇa* ‘darkness of the night’.

¹⁰⁵ Cf. B. *jathā* ‘from where, wherein’ [Sen 1971]

¹⁰⁶ = B. *rupa/rūpa* ‘silver’, here denotes a silver coin.

¹⁰⁷ “I’ll pay you a one-rupee coin for one night.”

// śavari // jati //

vadana saṃpūrṇṇa sudhā-nidhi kalaṃke,
manero dhiyāna bhaṃge alapa cākha vaṃge¹⁰⁸ //
khane kha(11)ne yisito¹⁰⁹ kaliro cālu hāse,¹¹⁰
nahi tala talu nati mili kalu nāśe¹¹¹ //
jatane mālini morā rākhaha jivane (p. 8 :1)
rājāro kumāri vidyā dekhilo sapane, /
agala¹¹² candane vidyā aṃge anulepa,
tā dekhiyā upajiro madanero vyāpa¹¹³ (2)
caṃpa phula hṛdaya hāniyā paṃca-vāne,
na jāne kumāri vidyā gela kona thane //22//

// gauḍa mālava¹¹⁴ // jati // (3)

pātharero piṇḍa java, santara je pāni,
mātiro potali¹¹⁵ jeve kahe veda vāni 2
karahina jana jave suleṣa¹¹⁶ a(4)kṣara lekhe,
tave to sapana dhana pāyilo paratekhe¹¹⁷ //dhru//
kahila nilajare mugudha hana haya,¹¹⁸
sapane hāriyā ti(5)ri parateṣa¹¹⁹ cāhe //23//

// kva // cāri māna //

rajani prabhāta hailo mālini cetanā pāyilo,

¹⁰⁸ This should have been originally *vaṅke*, rhyming with *kalaṅke*. Presumably, the scribe was influenced by the foregoing *bhaṃge* to falsely write *vaṃge*. **cākh-vaṅke* seems to mean ‘the crook of the eye’, i.e. an amorous sidelong glance.

¹⁰⁹ Maybe a corruption of *iṣṭa* ‘desirable’, or *iṣat* ‘slightly’. An expression *isita pavana* is found in MS p. 8, l. 6.

¹¹⁰ I.e. *karilo cāru hāse*.

¹¹¹ Maybe *karuṇā se*?

¹¹² I.e. Skt. *agaru*

¹¹³ It looks like *vyāpe*, but should be *vyāpa*, rhyming with *anulepa*. This kind of rhyming perhaps suggests that its actual pronunciation was [bepa]. “The extension of erotic desire”.

¹¹⁴ I.e. Rāga Mālava à la bengalaise (*gauḍa*). Such a term suggests that this text was actually written in Bengal.

¹¹⁵ B. *poṭalī* ‘a bundle tied in a piece of cloth’ [Sen 1971]

¹¹⁶ I.e. *sulekha* ‘well written’. Or else, it might be a corruption of *sulakṣa*.

¹¹⁷ I.e. *pratyakṣe* ‘manifestly’

¹¹⁸ MS *nilaja* may be *nirlajja* ‘shameless’. MS *mugudha* < Skt. *mugdha*. B. *hane* ‘from, on account of, through’.

¹¹⁹ I.e. = *pratyakṣe*

śuniyā bhra(6)mara kolāhare e,
āna dine āna khane mālacela¹²⁰ rava nāhi,
āji kehne hailo ati lole¹²¹ 1¹²² //
isita pavana(7) āyise, mālāmvero gaṃdha vāhe,
mahamaha¹²³ ati anupame,
e hāthe to āgari¹²⁴ kari mālīni mālāmva geli,
khana ka(8)rā¹²⁵ kaila visarāme 2 //
mālīni cintiyā cāhilo mane, morā āji śubha dine,
kumārero vijayāgamane, e vā(9)ra māśa sicu¹²⁶ pāṇi
jatha¹²⁷ phula nahi jāne āji phura tāhāra saghane¹²⁸ 2¹²⁹ //
hariśe mālīni vule¹³⁰ āgari bhariyā phula, jahi jahi caṃpa nāgeśvare,
sevanti pāṭali kundamāli vavura makaraṃda davanā to maruvā marahare, ¹³¹ //

Vocabulary

B. *sebatī/seuti/seathī* a kind of flower (Indian white rose) < Skt. *semantikā/semantī*. [Sen 1971]

Skt. *pāṭali* ‘trumpet-flower’, *Bignonia Suaveolens*.

Skt. *kunda*, a kind of jasmine (white and delicate).

Skt. *barbura* (Marathi *bābhaḷa*) N. of a tree.

Skt. *makaranda* ‘honey of flowers’ ‘a kind of jasmine.’

B. *davanā* = H. *daunā*, Skt. *damanaka*, *Artemisia indica*. H. *daunā marwā* The *Artemisia vulgaris*, a kind of sweet marjoram.

(P. 9:1)

raṃgana vaṃdhūli je vāśi niśa kusuma śobhā, kusuma kusumi ṛtu tule,
e lavaṃga gulāla phula gaṃdhya gaṃdhya¹³² amūla (2) bhūmi caṃpā uda sātha dale¹³³ //

¹²⁰ MS *mālacela* seems to be a false writing for *mālavela*, i.e. *mālāmbera* ‘of Malabar’. Indeed, the next verse contains the correct *mālāmvero*. It seems to refer *malayānila*.

¹²¹ B. *lola*- ‘to roll, move, shake’

¹²² An unknown mark resembling the Nāgarī number-letter 1, but slanting.

¹²³ B. *mahamaha* ‘redolent with fragrance’

¹²⁴ B. *āgala* (f. *āgali*) ‘going ahead, foremost’

¹²⁵ This *rā*-letter looks like *cā* or *vā*.

¹²⁶ B. *sica*- ‘to sprinkle water’ [Sen 1971]

¹²⁷ B. *jathā* ‘where’

¹²⁸ *Saghane* might mean ‘together with’.

¹²⁹ This ‘2’-letter has an unusually thin shape, contracted in a narrow space. The scribe seems to have forgotten writing it, thereafter added it.

¹³⁰ I.e. B. *bula*- ‘to wander, to roam’. Or else, it might be read *pule* (= *pure*). However, if it is *pūra*- ‘to be filled up, to be satisfied’, the meaning of this phrase would be: “The flowersaleswoman, filled of joy”.

¹³¹ Perhaps the same as *manahara* (Skt. *manohara*).

Vocabulary

Skt. *bandhūka*, *bandhula* N. of a tree. B. *raṅgana* a flower [Sen 1971]

B. *bāsi* ‘slept over’, ‘passed overnight’ cf. *bāsi kusume* ‘withered flowers’, *bāsi rātri* ‘stay overnight’ (away from home). [Sen 1971]

MS *niśa kusuma* cf. Skt. *niśā-puṣpa* ‘the white water-lily (opening at night). H. *gulāl* ‘red powder’

akhaṇḍa tulaśi patra śrīkhaṇḍa verero patra, dhuturā¹³⁴-te pujivo śaṃkare,
e harise mālini āyise, hāsiyā mandira paśya, puṣpa sāja karite satvare //

Vocabulary

Skt. *akhaṇḍa* ‘full, entire’ Skt. *śrīkhaṇḍa*: sandalwood. MS *ver(a)* = B. *bela* < Skt. *bilva* ‘a wood apple’ MS *dhutura* = Skt. *dhatura* ‘white thorn apple’ which has an intoxicating effect.

suci pāteyā¹³⁵ kailā sāra, gaṃṭhi(4)te phurero hāra,
vidyā nāma rājāra jhī-e, eka pāte eka hāra,
śukera kusuma āra, devārccana velāniyā(5)di //

Note

kailā sāra ‘sure conclusion’ [Sen 1971]

śukera kusuma I.e. Skt. *śuka-puṣpa* = *śirīṣa* ‘blue mimosa’. However, see *śukala kusuma* in next sentence.

B. *belāna* ‘braiding, braided’. *belāna pāṭera thopa* ‘braided with a silk tassel’ *belāna pāṭera suta suvarṇa-chiṭani yuta* ‘braided with silk ribbons and studded with gold studs.’

However, *belā-phula* ‘jasmine’ (Skt. *bilvaka*) [Sen 1971]

mālini volaha sāra kateka gaṃṭhivo hāra, e, śukala kusuma kaya pāte,
e kāhāra aṃtara phula (6) sarūpe ahmāke volu tuhma hāta jāva eka jāta //
mālini tuhmāke colu¹³⁶ patha śarmma kāli āyilo, (7) raṃdhilo na rucilo ahmāre,
e ṭaṃkā eka neha jhāto turite jāva hāta, milāyā raṃdhana sājave, //

Notes

kateka = *kata* so much, much *antara* ‘after’ *antare* ‘for the sake of’ *hāte jāba* cf. *hāta*- ‘to move on foot’ (Or: *haṭṭa*?) *eka jāta* cf. *jāta* (Skt. *yātrā*) ‘festive gathering’ ‘moving on smoothly’?
śarma ‘happiness, protection’

¹³² I.e. *gandhe*

¹³³ Perhaps Skt. *dala* ‘a petal’. Or, related to either B. *dala*- ‘to suppress, smash, pound’ [Sen 1971] or B. *dala* ‘aquatic plants’ [ibid.].

¹³⁴ I.e. *dhatura* ‘thornapple’. The *tu*-letter here has a shape slightly different from usual, in that the scribe adds a vowel sign of *u* to a normal *ta*-letter.

¹³⁵ = B. *sūcī pāṭiyā*

¹³⁶ Although it is written *colu*, it is perhaps *volu*.

neha imp. of *ne-* ‘take’ *jhāṭa/jhāṭa* ‘quickly’ *jāba hāta* cf. *hāṭa-/hāṭa-* ‘to move on foot’
“What you cooked didn’t please me.”

māli(8)ni kahi¹³⁷ vāṇi kumarero vola śuṇi vidyā nāme¹³⁸ rājāro jhī,
e, gaṃdha caṃdana phula atigaṃdhe a(9)mula, vastra vinādeni¹³⁹yādi, //24//

Note

binoda: showy, elegant < P. *bīnand* [Sen] *bastra binoda* would mean ‘fine garment’.

niyādi: i.e. *niyā di* ‘bring and give’? See *velāniyādi* above.

“The florist woman, having listening Prince’s word, gives answer.”

// dhanāśrī // ekatāla //

ratana aṃguli mālini veciyā, (10) lo hāte, āpune puriho māli[ni]¹⁴⁰ jata kichu nāte 2
turita āyiso mālini, ahme vubhukhini, (p.10:1) ahme phula gaṃthivo, tuhme jogāho āuti¹⁴¹ //dhru//

Notes

aṃguli in the meaning of *aṅguṣṭhi* ‘a ring’ *nāṭa-* ‘to suffice not, to be insufficient’ [Sen 1971]

jogā- ‘to give regular supply’ (You fulfill how much ever it may be insufficient).

hāta gela¹⁴² mālini, kumala vacane, tulite āyi(2)so mālini, āśo tata khene¹⁴³, //25//

//dhanāśrī // cāri māna payāla //

kānala chaṃdero mā(3)lini, vodhiyā ṣvapā¹⁴⁴,
upale mālati mālā keśa tala campā 2
śīseto siṃdūra kājara nayāne (4)
ratana kuṇḍala tulā piṃdhiro śravaṇa //dhru//
utema thāna niyā kumala lākhiyā
laḍiro mā,¹⁴⁵(5)lini jhi hāta-ke vesāyā //26//

¹³⁷ There is a blank space after *kahi*. The scribe seems to have scraped off a false letter.

¹³⁸ Or, *nāma*. The scribe either corrected *nāma* into *nāme*, or conversely.

¹³⁹ This letter has a strange shape. For the moment, I do not have any other idea than to read it as *ni*, although there could be other possibilities. *Vinādeniyādi* seems to rhyme with *velāniyādi* (MS p. 9, l. 4-5). Maybe *niyādi* is analysed as *niyā di* ‘bring and give’.

¹⁴⁰ The addition of *ni* is indicated just under this line.

¹⁴¹ Here, it is actually written *ādrati*, but I amend it into *āuti*. The Newari *u*-letter and *dra*-letter resembles each other very much. However, **ādrati* does not exist in Sanskrit and is less likely a New Indo-Aryan word. In the well-known version of the Vidyāsundar story, Prince Sundar hide a ring in the garland which the flowersaleswoman takes to Princess Vidyā. Therefore, I wonder *āuti* here might be a Newari manner of rendering B. *āṅguṭi/āṇuṭi/āṇṭi* ‘a ring’.

¹⁴² = *hāṭa gela* ‘went to the bazar’.

¹⁴³ B. *tatikhana/tatikhene* ‘that time, same time, at once’

¹⁴⁴ Or maybe better to read *ṣvapā*, i.e. B. *khepā*.

Notes

payāla = B. *payāra* *kānāra*: A style of hair-do (covering one or both ears).
chanda ‘manner, style’ *khopā/khompā* ‘chignon’ *upare* ‘upward’ or *upāra* ‘upturned inverted’
bodhiyā śvapā: *bandhiyā khopā*?
tula ‘equal’ or *tula* ‘scales, balance’
pinḍha- ‘to wear’ Skt. *pinaddha*. Also see *bindha*- ‘to pierce a hole’.
utema: *uttama*? *lākhiyā* = B. *rākhiyā* *laṛa*- ‘to move, go, shake’ cf. *naṛa*-. *besā*- ‘to urge for something, transact a sale’ *vyavasāya*. [Sen 1971] *hāṭa basāila besāite nā pāila*. ‘A market was fixed but I could not do business.’

// *mālava* // *eka tāla* //

catudige jāniyā, *ahme vāni*(6)*yā* *ujoni nagale dokāna diyā* 2 /
hirā mānikero mūla ahme jāni, *rata parikṣyā ā*(7)*hmi se nāma jāni* //dhru//
āiyā vāniyā jhāla māliyā, *nagara phili phili dokāna diyā* //27// (8)

Notes

MS. *rata parikṣyā* **ratana parikṣiyā* or **ratta parikṣiyā*, cf. Skt. *ratna-parīkṣā*
B. *jhāla* ‘sweat’ ‘curry’. *jhārā* ‘shake’ *jhāli* ‘wicker basket, bag or box’
jhāla māliyā: might be *jhāra māriyā*?

// // *rāga vibhāsa* // *palatāla* //

mora mālini kavana paṁtha gelā *mana dole, cita dole* //28// //(9)

rāga deśāṣa // *palatāla* //

kākṣeto tuliyā lailo *mālini suvarṇṇa cupadi*,
daśa nakha kuci diyā pidhe pā(10)*ta sārī* 2
calite suśara vāje pāvero napure, *nagare roka saba raya riyā dekhe* //dhru//

Notes

B. *cupari* ‘small wicker basket’ *kuci* ‘a morsel, bit’ Mod. B. *kūci* ‘a brush’ ‘a small broom’
suśara = *su-svara* ‘melodiously’ *pāvero napure* ‘jingling bells (*nūpura*) of the foot’
nagare loka saba laya liyā dekhe *laya liyā* ‘having delight’

phula laiya cali(p.11:1)*lo mālini, sucaritā, ghareto kuhmara thuyā, raṁge uhlāsītā* //29//
thu- ‘to deposit, to set in a place’

¹⁴⁵ The slant line which often seems to be used as the comma is here merely used to fill up the space at the end of the line.

// rāga // tāla //

ā (2)lo mālini, vāraha varisani tuyi āisesiro¹⁴⁶,
mālini, niti niti e phula jogāsiro¹⁴⁷, ā lo mālini, 2
āji phula vipariti karālo mālini, vinu sute ke gaṁthiro¹⁴⁸ mālā, ālo mālini, //(4) dhru//
sarūpa ha¹⁴⁹hilo māli¹⁵⁰ ahmāke, kavana vidaga torā ghare mālini lo //
āna dina mālā-te dehā mora jude (5) mālini, āju kehne hiyā mora vuḍelo mālini 2 /
mālini mālā-te saṁketa mani pāyilo mālini,
pu(6)rusa guṇa ave śe jānilo, ālo mālini //30//¹⁵¹

// śrī rāga // platāla //

ata kathina kale sire deu¹⁵² (7) hāthe kāhā to rākhiyā ghare na vola tuhāke /
morā ghare āche jave śuna vidyādhari varakha pācero āche va(8)hiniro pu¹⁵³ //31//

// rāmakari, athatāla //

ehe, jatha nahi vujhi tathaṁ palāyale satvari
āre, avi(9)cārā puri-te vasati nāhi kari,¹⁵⁴ 2
ehe, uju aṁguli vidyā nahi tutheghi¹⁵⁵, hita vākya na vujhasi rājā¹⁵⁶-ro jhī //dhru// (10)
kavana doṣe mālilo mo-ke vidyā-ro kumārī, nahi kayilo aparādha bhaṁḍārero cori //32//¹⁵⁷ //

Vocabularies

jathā ‘where’, jathā ‘from where’ avicāra ‘without scrutiny’

ujū ‘straight ahead’ ?

(P.12:1)

śrī gāndhāra // ekatāla //

¹⁴⁶ There is a mark of the scribe’s scraping off a false letter between *si* and *ro*. MS *āyisesiro* seems to be a verb form corresponding to B. *āsiyāchilo*.

¹⁴⁷ MS *jogāsiro* seems to be a verb form comparable to the foregoing *āyisesiro*. Or else, it might be a corruption of **jogāyiro* (B. *yogāilo*), although less plausible.

¹⁴⁸ The *gaṁ*-letter is blurred.

¹⁴⁹ This *ha*-letter has a peculiar stain. Perhaps the scribe, after writing *ha*, amended it into *ka*, i.e. *kahilo*, which would better fit in the context.

¹⁵⁰ Seems to be a corruption of *mālini*.

¹⁵¹ I.e. I know that you have a man in your house, because of the characteristics of the gem hidden in the garland.

¹⁵² The *de*-letter looks like *pe*.

¹⁵³ MS *pu* seems to mean the same as *putra*. Mālinī tells Princess Vidyā a lie: “In my house is my sister’s five-year old son.”

¹⁵⁴ I.e. avoiding living in the town thoughtlessly.

¹⁵⁵ This reading is dubious. Perhaps *dvi*?

¹⁵⁶ This *ja*-letter has an extraordinary shape.

¹⁵⁷ Mālinī is suspected to having stolen goods, but she denies the fault.

kavana doṣe marāyī¹⁵⁸ mo-ke devi vidyādhari,
na kayilo kichu mo-ke bhaṁḍārero curi // (2)
iśita guṇika vidyā lakṣa kari māne,
tila eka aparādhe kāte nāka kāne¹⁵⁹ //dhru//
parvvatero ana(3)la dure hayite deṣi
utema¹⁶⁰ janero vāca kabhu nahi nākhi //33//

// korāva // jati //

kahi(4)yā je, ahmāke vidyāro¹⁶¹ guṇero doṣe,
pradeśe¹⁶² dekhiyā mālini, ahmāke tarāse //
deho vāsā mu-ke¹⁶³ mā(5)lini, na kara vilāse¹⁶⁴
tuhmāra¹⁶⁵ niṣṭhura¹⁶⁶ vākya pāyiyā hatāse //dhru//
hena vola na kaha se manere saṁtāpe,
prāṇa rākho sucaritā¹⁶⁷ volaha upadeśe //34//

// rāmakari // athatāla //

[ehe]¹⁶⁸ bhuvana-mohana vidyā jāniya (7) jagate,
vanero anala jehne, jalaya kupite, ehe 2
kiñcit guṇa-ke vidyā kare lakṣa dāne,
nime(8)ṣero aparādhe kāte nāka kāne //dhru//
vaideśī kumāra hero teja¹⁶⁹ mora sthāne,
tuhmāra carita bhāgya nahi ra(9)he gyāna //

// ehe, ʃ¹⁷⁰ vidyāra kopera kathā kaha vāre vāre,

¹⁵⁸ A possible interpretation is *malāyi*, i.e. ‘making me stained with [lit. ‘in’] a fault’. Another interpretation is B. *doṣ mārāna*, a dialectal expression meaning ‘to blame, to censure’.

¹⁵⁹ = *kāte nāka kāne* ‘[they] cut the nose and ears [of the sinner]’.

¹⁶⁰ I.e. *uttama*

¹⁶¹ This *ro*-letter looks almost like *vo*. I suspect that the scribe transcribed this text from an original manuscript written in Bengali script. In Bengali script, the *ra*-letter is only distinguished from the *ba/va*-letter by an underdot.

¹⁶² Perhaps used in the meaning of *paradeśa*?

¹⁶³ Same as *mo-ke*.

¹⁶⁴ *vilāsa* ‘flirt’ or ‘teasing’

¹⁶⁵ This *ra*-letter almost looks like *va*.

¹⁶⁶ Or maybe *niṣṭhura*?

¹⁶⁷ Address. *Sucaritā* is the name of the flowersaleswoman.

¹⁶⁸ The insertion of *ehe* is indicated under the line.

¹⁶⁹ B. *teja*- ‘to give up’ ‘renounce’

¹⁷⁰ This sign, seemingly indicating the begin of singing, is written small upwards in the space between *he* and *vi*.

na bujhiyā aparādha deho je ahmāke, ehe, 2
kā(10)he nijujiro¹⁷¹ ahme kapata upāye,
pāche nikāliha bhāgya volite juvāya¹⁷² //dhru//
ahmā nikālite eta prabaṃ(11)dha¹⁷³ tuhmāya,
dhana¹⁷⁴ janama dhana lāgilo nahi jāya //35//

// bhīmapalāsi // māna pla //
rājāro kumāri vi(12)dyā ati sata-bhāve,
dehe lāgi gelo tāra baḍa kaṣṭa pāve 2
vidyāra krodhera kathā kaha vāra vāre,
avicāre (p.13:1) avirodhe¹⁷⁵ volaha tumhāre
pāca sātha sakhi jana ātā saṃge thāke,¹⁷⁶
hena vudhini-ke kailo kapata upāya //dhru//¹⁷⁷
tuhmā(2)ra [kāraṇa māl]¹⁷⁸ini gāthiro je mālā,
tathi tumi lai yā hailo aśeṣa jaṃjāle¹⁷⁹ //
kata maṇi āche torā¹⁸⁰ rājāro bhaṃḍāre,
[ahmāke]¹⁸¹ volite mālīni tuhmāya nahi pure //36//

// pahaḍiyā // dvajamāna //
[]¹⁸² hari 2 vacana sa(4)rūpa kaha sucaritā¹⁸³ loṣi 2

¹⁷¹ B. *niyoja*- ‘to appoint, to engage’ [Sen 1971]

¹⁷² B. *juā*- ‘to fit, to supply, to be feasible’ *juāe* [Sen 1971]

¹⁷³ B. *prabandha* ‘proceddure, arrangement’ ‘business’ [Sen 1971]

¹⁷⁴ I.e. *dhanya*

¹⁷⁵ MS *avirodhe vo*, being badly stained, difficult to read. It also looks like *atirādhevo*, but this does not make sence.

¹⁷⁶ MS *ātā* seems to be a corrupted spelling of *ātmā* ‘self’ (pronounced [atta] in Bengali). Five companions stay together with herself.

¹⁷⁷ She (and her five companions) told the old woman about the deceit.

¹⁷⁸ Badly stained. The term *mālīni* can be easily reconstructed according to the context. However, I am not sure whether my teacher’s presumption *kāraṇa* is correct. To me, it looks like CaCā (C = consonant).

¹⁷⁹ B. *jañjāla* ‘trouble, difficulty’

¹⁸⁰ This *ra*-letter looks like a Newari *ca*-letter, or a *va*-letter, but its loop, which is usually empty, is blacked out. It is accompanied by a point (actually a short slant line). It is actually the *ra*-letter of Bengali script!

¹⁸¹ Almost illegible, being badly stained. My teacher assumed **mayāke*, while I assume *ahmāke* (or maybe *ahmāle*) according to the context.

¹⁸² Something was written but cancelled. An x-shaped sign seems to be written in the left side above *ha*. I wonder whether the phrase to be inserted (*paḍimiyā... kairo sāra*), written in the lower margin, should actually be inserted here.

¹⁸³ The *su*-letter is badly stained, but my teacher read it as *su*. It seems to be actually written *sucacitā*. I assume this *ci*-letter is the scribe’s false rendering of an original Bengali *ri*-letter. Thus I

kena se sundari vidyā puruṣa-viduṣi //
hari 2¹⁸⁴ [paḍimā / śuce pāta¹⁸⁵ kairo sāra]¹⁸⁶
padhireka nānā śāstra, hayili (5) vidagadhā 2
kehne se vipphala kare mukha-śāśi-sudhā //
hari 2 padhireka nānā śāstra kāvya alaṃkāre 2
uttara (6) vujhibe tāra na pāre he keho //
[]¹⁸⁷ vidyāro pratijñā suna videśi kumāre, 2
śāstre je jinite pāre kare soyaṃvare¹⁸⁸ // (7)
hari 2 padhiyā suniyā ~~tā~~¹⁸⁹ mati na hoyilo tāhāya,¹⁹⁰
adhama jinile tave ki gati upāya //
hari 2 ahmāra vaca(8)na śuna kumara paradeśi 2
śāstre jiniyā vidyā karo nija dāsī //
hari 2¹⁹¹ vidyā-ke jiniyā morā kavan¹⁹² jasa (8) pāve,
vidyāro guru-ke āno padhābo kaṭa kālo¹⁹³ //
hari 2¹⁹⁴ asadṛśa vacana volite na juvāya 2
vidyā e śunire tave ki gati upāye //
hari 2 e vola śuniyā hāse to juvarāje, 2
caturddiga jinile vidyā kivā kā(11)je //
hari 2 e vola śuniyā mālini ulhāśita gāya 2
astu astu kariyā diro tā-ke thāya¹⁹⁵ //37// X //

amend this term in *sucaritā*, i.e. the name of the flowersaleswoman (*mālinī*).

¹⁸⁴ An x-shaped sign accompanied by a small letter ‘3’ is written above the letter ‘2’ and *pa*. The x-shaped sign usually marks a place in which an insertion should be made. The phrase to be inserted is indicated in the lower margin. However, such small numbers, sometimes accompanying an x-shape, are found in other places in this page, too. I wonder whether these numbers perhaps stand for something else than places of insertion.

¹⁸⁵ Or, *śuce pāte*. B. *sūci pātiyā* ‘plying a needle’. A parallel phrase is found in MS p. 9, ll. 3-4: *suci pāteyā kailā sāra, gaṃṭhite phurero hāra*.

¹⁸⁶ It seems to be an instruction that Song No. 24 (MS p. 9, l. 3ff), beginning with *suci pāteyā kailā sāra*, should be sung in *tāla paḍimāna*.

¹⁸⁷ An x-shaped sign accompanied by a small letter ‘2’, which usually indicates an insertion is written. But the phrase to be inserted is not found anywhere.

¹⁸⁸ = *svayaṃvara*

¹⁸⁹ This letter is cancelled. The scribe seems to have falsely started writing *tāhāya*, then become aware of it.

¹⁹⁰ “In case he does not possess intelligence.”

¹⁹¹ A small letter ‘5’ is written above the letter ‘2’.

¹⁹² A *halanta* sign. I employ a dot [·] for the *halanta* sign.

¹⁹³ = *parhābo kata kāla*

¹⁹⁴ Here again, a small letter ‘4’ is written above the letter ‘2’.

¹⁹⁵ Mālinī gave him the place (i.e. agreed with his opinion).

(P.14:1)¹⁹⁶

dhanāśrī ekatāla //

ā lo mālini, vāraha vachala¹⁹⁷ āsanti, kavano pāna karāyila unamati¹⁹⁸,
ā ro mālini 2 (2) hṛdaya lavona sāna¹⁹⁹ kāti²⁰⁰, mariyā jāvu karivo jīva-ghāti ā lo mālini //dhru//
kāro pāna diro morā hāthe (3) ceta morā na hoyi svāsathē, ā lo mālini //38//

paṭamaṃjari // ekatāla //

tuhmāra caritra vidyā vu(4)jhivā-ke nāri 2 nirbhaya kahani kahate bhaya kari, //
ātāro²⁰¹ sapata karo suṇa śucaritā 2 nirbhaya kahani kaha (5) nahi to-ke cintā //
nānā śāstra viśārada rājāro kumāra 2 morā ghare āche rūpe nahi paṭamtare²⁰² //
karpūra vāsi(6)ta pāna²⁰³ mālini-ke diro 2 parama piriti bhāva mālini tusiro //39//

Vidyā have a rush of letters of proposal sent from kings and princes of various countries.

// dhanāśrī māna cāri //

prathama (7) dekhilo pattra, kāśi-rāja mājhe, vāṇārasi jaya pattra dekhila duvaje //
tṛtīyaro jaya pattra, dekhilo sabhā raṃge (8) caturthero jaya pattra vidita kaliṃge 2//
paṃcame pāyilo patra puruva-dige, śaṣṭhame tirahuti patra sakala pāyi(9)lo 2//
saptame pāyilo patra pachima-dige, uttare aṣṭama pattra sabhāya sabhāye //
jaya pattra miliyā kumari bhala (10) cāhe, dakṣiṇa jiniyā se samudrero kure 2//
jaya pattra dekhiyā vidyā hayilo āṃkure²⁰⁴, mālini-ke vole vidyā a(11)valelo²⁰⁵ sakhi //
mālini volanti śunu rājāra kumari, kavana mana²⁰⁶ bhina²⁰⁷ jana āsivā torā puri 2//
tāhāke āsi(12)te²⁰⁸ tuhme voliha mālini, sarvva kalā jāne jave āsibe apane 2 //40//

¹⁹⁶ In the uppermargin is an indication of insertion (XX || ya) written. This would mean that a ya-letter should be inserted in the place marked with two x-s 'XX'. But peculiarly, I do not find XX anywhere in this page.

Another peculiar feature in this page is that two ligatures, *hma* and *kṣya* (?), in a relatively big size, written in the right margin, as if someone tried to show the difference of the two ligatures.

¹⁹⁷ < *vatsara*

¹⁹⁸ 'Intoxication', a nominalization of B. *unamata*, Skt. *unmatta*.

¹⁹⁹ The *sa*-letter lacks its slant line. Or, maybe it is written *māna*.

²⁰⁰ B. *kāti* 'a knife'?

²⁰¹ = B. *ātmāra*

²⁰² < *pratyantara* in the meaning of *pratyuttara* 'response', i.e. 'comparable/equal/rival'

²⁰³ Beverage scented with camphor

²⁰⁴ = *ākule*

²⁰⁵ I.e. *avalera sakhi* "[You,] friend of [me,] Vidyā, the powerless."

²⁰⁶ Maybe B. *-mana*, suffix 'in the way/manner of', cf. *ke-mane*, *bhāla-mane* [Sen 1971: 737].

²⁰⁷ B. *bhina* 'different, foreign' < Skt. *bhinna*

²⁰⁸ The *ā*-letter is an amendment: it is written over another letter (maybe *pa*?). The scribe, not finding a sufficient space to write a vertical form of *ā-kāra*, added an *ā-kāra* in its variant form above the horizontal line.

(Following is the addition indicated in the lower margin, written in a mixture of Newari and Bengali script²⁰⁹. This part, a song in two verses, contains parallel expression to the previous verses, i.e. the last two verses of Song. No. 40.)

paḍimāna // pahaḍiyā //²¹⁰

bihaḍi²¹¹ 2 pāyaka²¹² kvaṭavāra²¹³ jāge²¹⁴, kavana²¹⁵ mantra²¹⁶ āve²¹⁷ tvarā²¹⁸ antamuve²¹⁹
tahāte²²⁰ kariyā²²¹ mālini voliha²²² jatahe²²³ sarvva²²⁴ kalā jāne²²⁵ jave āyise apan[e]²²⁶.

²⁰⁹ It is an extremely peculiar feature of this manuscript that two different kinds of script are mixed. In this line, the letters, *ka*, *va/ba*, *ya*, *ra*, are written in Bengali script, while the other letters are in Newari script. Both types of script are in a neat handwriting, which would suggest that the scribe was versatile in both. But why does he mix them arbitrarily?

²¹⁰ The Newari *ḍa*-letter and the Bengali *ta*-letter have the just same form. But here, it is obvious that it is not *pahatiyā* or *patimāna*, but *pahaḍiyā* and *paḍimāna*.

²¹¹ B. *bihaṛa*- 'to render out of gear; to disrupt' [Sen 1971]. The *ba/va*-letter is nothing else than Bengali. The letter which I identified as the Newari *ḍa* could be also read as Bengali *ta*. In that case, it would be read as *vihaṭi*.

²¹² Or maybe, *pāvaka*. Newari *pā*, and Bengali *ka*.

²¹³ Bengali *vā* and *ra*. However, Newari *kva* and *ṭa*. Besides, the spelling of *kvaṭa* for *koṭa* is the typical corruption of Newari scribes.

²¹⁴ These two letters, *jā* and *ge*, have the same forms in the Newari and Bengali scripts.

²¹⁵ At least *ka* and *va/ba* are Bengali.

²¹⁶ The shape of the letter which I identified as the Newari *ntra* resembles *ā* in the following *āve*. Therefore, it might be *a*. In that case, the whole spelling would be **kavana maa*. Actually, its parallel just above (in MS p. 14, l. 11), is *kavana mana*.

²¹⁷ The *ā*-letter has a peculiar form which might be an older type of Bengali *ā*. The *ve/be*-letter is obviously Bengali. If compared with its parallel in Song No. 40 (l. 11), it seems to be originally **āsive*.

²¹⁸ Or maybe *svarā*? The ligature *tva*, with its peculiar form, seems to be Bengali. The *rā* is Bengali. Presumably *tvarā* is a corruption of B. *torā* 'you'. But the spelling of *tva* for **to* is due to a typical way of Newari pronunciation.

²¹⁹ The letter *a* has the same peculiar form as *ā* in the previous *āve*. The letter *nta* – if it is really *nta* – is a Bengali ligature. However, this *nta*-letter resembles the Newari **mu*. I propose a hypothesis: the scribe faithfully reproduced the Bengali letter from his original manuscript, thereafter he, perhaps absentmindedly, reread the same letter as the Newari *mu*, and wrote *mu*. As the result, he has created a misspelling *antamuve*. Besides, in Bengali script, *va/ba* and *ra* have almost the same form; the distinction of *ra* from *va/ba* is only made by a slant line inside its triangle. If my assumption is to take, the spelling in the scribe's original manuscript would have been **antare*.

Otherwise, is it a corruption of something like **antahpure*? In fact, this verse half shows a partial parallelism to the verse-half just above: *kavana mana bhina jana āsivā torā puri*. Perhaps, the original text could be reconstructed as follows: *kavana mana* (or: *maa/mantra*) *āsive torā anta pure*.

Another possibility would be reading *anta-mukhe* instead of *antamuve*, if it is apt to identify the last letter as the Bengali *khe*. However, I have no idea how to interpret it.

²²⁰ The letters *ta* and *te* are Bengali.

²²¹ In Bengali script.

²²² The letter *vo* is Bengali.

²²³ The letter *ta* is Newari, in contrast to the other words.

²²⁴ The ligature *rvva* is Bengali.

²²⁵ The whole *kalā jāne* is in Bengali script. In these four letters, the difference between Bengali and Newari is subtle.

²²⁶ The whole *jave āyise apane* is in Newari script. The letters are difficult to read, but can be easily guessed, for this sentence contains expressions parallel to the last verse (MS p. 14, l. 12) of Song No.

(Addition end)

// dhanāsi, māna payāla cāli // (p.15 :1)

sa-bhaya kautuke mālini, kahayā se kathā, a-bhaya prasāda mu-ke diro²²⁷ rāja sutā //
eka²²⁸ dina pasārā-te²²⁹, āchi(2)lu vaiśiyā 2 kavana rājer²³⁰ kumareka mililo āśiyā //
[(Addition²³¹) tuhāra maṇḍira kehne āyira kumāra rūpa kaisena tāra kaha sucār[i]tā²³²]
jiniyā²³³ madana rūpe jñāna vṛhaspati 2 rākhilo sa(3)vandha kariyā anega śagati //²³⁴
viśrama karaha āji ahmāra vāsā-te, jathā²³⁵ sukha lāge kālī jāyihō parabhā(4)te //dhru//
e vola voliyā tāke rākhilo yatane, 2 raṇḍhana bhojana hailo puchiro vacane //
kāhāra tanaya tuhme, (5) vaiśya kavana deśe 2 ki vā rājakumāra tuhme gupata je veśe //41//

// rāga guṇjari // jati //

mālini, (6) jateka pratijñā ahme kayilo mālini, eke eka sava curi hoyiro, mālini 2 /
purusa-vidusi nā virodhya (7) mālini, aṇḍirikāgana²³⁶ garbha pūrite //dhru//
mālini, prāṇero sajana sucaritā, mālini, puna puna kaho kumā(8)rero kathā //
mālini[,]²³⁷ ahme vidyā padhiro vistare, mālini, jiniro nānā śāstra rājyaro kumāre //²³⁸
mālini, (9) kona vidagada²³⁹ torā ghare mālini[,], adēkhya prāṇa hariyā nire morā //
mālini, kahanā kahiso mu-ke kathā, mālini (10) madana-vāṇa e paṇca avasthā mālini,²⁴⁰
kumāra-ke voliha jatane, mālini, gupata-nehā hovu daraśane //42// ‡²⁴¹

40.

²²⁷ Being faded, *mukediro* is difficult to read.

²²⁸ Peculiarly, there is a small sign resembling the *candrabindu* [°] above *eka*.

²²⁹ “One day, I was sitting in [my] shop (*pasārā*).”

²³⁰ I render the *halanta* by a side-dot [·].

²³¹ The additional verse to be inserted is indicated in the upper margin.

²³² The upper part of the *i-kāra* of *ri* is damaged, but can be easily surmized. This verse as the whole would mean: “Why did the prince come to your house? How does he look like? Tell me, Sucaritā.”

²³³ Peculiarly, there is again a small sign resembling the *candrabindu* on the left above *ji*.

²³⁴ MS *savandha*: *sambandha* or *sa-bandha*. MS *śagati* = *śakti*.

²³⁵ The letter for *ja*, badly blurred, is not identifiable. Prof. Tamot’s amendment *jathā* seems to fit in the context very well. In fact, it looks like a letter *ja* is added small in the left side of the lower part of the letter which was originally written.

²³⁶ Sen [1971] records *aṇḍira pākhara* ‘the name of a horse’ and *aṇḍu* ‘knee’, but both are not suitable here. Another possibility might be to read a Bengali letter *ti* instead of the Newari letter *ḍi*. As the result, we have *aṇḍirikāgana*. However, this does not seem to make any better sense.

²³⁷ The slant line used as a kind of comma is almost unrecognizable, being hidden in the next line.

²³⁸ “I defeated princes of many kingdoms.”

²³⁹ < Skt. *vidagdha*

²⁴⁰ A sign of ‘XX’ in the left margin. Does it refer to the indication of insertion of *ya*, which is noted in the upper margin of the previous page. But I do not know in which place it should be inserted.

²⁴¹ A sign which usually indicates the place of insertion. But no indication of the phrase to be inserted is found in the margin.

// (11) gujali // ekatāla //

tuhmāra tatara²⁴² kumara kumārī-ke volilo jata kichu āsoāsa²⁴³ kṛpā pāyilo 2 (12)

tuhmāra tāra āche nivedane tuhme na dekhile tāra jīvana saṁdeha, //dhru//

āyiso cala jāyive²⁴⁴ rāja-vare²⁴⁵ ahme (p.16:1) sārathi²⁴⁶ tuhmāke nahi dare²⁴⁷ //43// X

// śrī rāga jati //

kālikā caraṇe sundara dhiyāyiyā mane, 2 āpane lamvila devi (2) malāla vāhane 2/²⁴⁸

ā²⁴⁹, lamvirā devi vikaṭa daśana mukuta kariyā keśe2

kehne ra putā sumara mo-ke, chādiyā āpana (6) deśe 2²⁵⁰ /

ā, māgu dhana-vara nṛpati sundara, je vara paḍe²⁵¹ tvarā mane, 2

tāhi vara dibo re putā ithiyana²⁵² karivo āne 2 // (4)

ā, na māgo dhana-vara āgo mā, nānā ratna morā ghare, 2 //

[?]²⁵³ ethā haita śulūṅga phute yathā vidyāro ghare //254

āre, tāhi (5) vara dire re putā, ithiyana kariya āna²⁵⁵ 2²⁵⁶ //

sundara-ke vara diyā devi gela nija sthāne //44//

// gaudā māla(6)va // jati //

ā, mālini-ke ghara hoyite, kālikāro vare 2 sulūṅga phutiro vidyā palamkiro tale²⁵⁷ 2 /²⁵⁸

²⁴² Maybe a corruption of **taṁtare* (< Skt. *tantra*) in the meaning of ‘for your sake’ or ‘according to your instruction’?

²⁴³ < Skt. *āśvāsa*

²⁴⁴ It almost looks like *jāyiva*. Grammatically, however, *jāyive* would be more suitable.

²⁴⁵ In regard to the context, **rāja-ghare* would be more suitable. Perhaps, the scribe mistaken the original **gha* for *va*?

²⁴⁶ Skt. *sārathi* ‘charioteer, companion, helper’

²⁴⁷ = *ḍare*

²⁴⁸ Lambā is an epithet either of Durgā or Lakṣmī. MS *malāla* is Skt. *marāla* ‘A swan, flamingo, goose’. Thus, the deity referred to seems to be Lakṣmī. However, in the next line, this goddess Lambilā is described as having dreadful/large fangs (vikaṭa-daśana), or else, as having her hair decorated with a crown (*mukuta*) made of dreadful fangs. I wonder whether this fits in the iconography of Lakṣmī.

²⁴⁹ This *ā*, which occurs repeatedly at the heads of the following verses seems to be either an exclamation.

²⁵⁰ It seems to be the utterance by the goddess. “Why do you, my son, recall me, having abandoned your homeland?”

²⁵¹ = *paḍe*

²⁵² < Skt. *istrī-jana*

²⁵³ A strange sign above *e*, which I have never seen before. Maybe a sign indicating the place of insertion?

²⁵⁴ Boring a tunnel from here upto Vidyā’s house.

²⁵⁵ Compare this phrase with *ithiyana karivo āne* in the verse before the previous one.

²⁵⁶ This number 2 is written very small and compressed in a small space, which indicates that the scribe added it afterwards.

²⁵⁷ The number 1 is written small above *le*. Likewise, the other numbers, 2, 3 etc., written small, are found in the following verses.

²⁵⁸ Through the benevolence of Goddess Kālikā, [Prince Sundara] dug an underground passage

ā, sapata ghaṭi²⁵⁹ (7) rajani hayilo avaśeśe 2, sulūṅga bhitare kumara kailo paraveśe 2 /
2²⁶⁰ ā, caliro sundara vara sulūṅga vahiya 2 (8) vidyāro palamki tale mililānti gelā 2 /
ā, [ʔ]²⁶¹ unapāti ulati²⁶² coraro²⁶³ mana bhāye, 2 vidyāro sakala sakhi ninda²⁶⁴ (9) jāye 2 /
3²⁶⁵ ā, uthiyā sundara vara ditiya²⁶⁶ madane, 2 dekhiyā dharira vidyā bhairō acetane, 2 //
ditiya = dvitīya
(Addition, again written in a mixture of Newari and Bengali scripts²⁶⁷)
[sarvvāṅga sundari²⁶⁸ vidyā ditiya madane, dekhiyā dharira vidyā hoyilo²⁶⁹ acetane, /]
[ʔ]²⁷⁰ ā, vidagadha ku(10)māra bhṛṅgāra²⁷¹ lailo, hāthe 2 cetana karāy'lo jala diyā mukha māthe
2 //
ā, lāja pāyā sundari vaisira ānanda (11) haiyā 2 palamka vasiyā kuhmara isita hāsiyā 2 //45//

* * * * *

(Addition indicated in the upper and lower margins of p. 16, in mixture of Bengali and Newari scripts. This addition, numbered as Song no. 44, seems to be inserted after Song no. 43.²⁷²)

(Upper margin) pahaḍiyā mālava // śarajati //

sapaṭa ghaṭ[i]re²⁷³ rajani gelā²⁷⁴ [ku]mara²⁷⁵ tathite cāhe, pāda²⁷⁶ padasini²⁷⁷ rava huyive mālini

(*sulūṅga*) from the flowersaleswoman's house upto the floor under Vidyā's bed.

²⁵⁹ I.e. the seventh bell (*ghaṭi*) in the night.

²⁶⁰ The number 2 is written very small on the left side above *ā*.

²⁶¹ A strange sign I have never seen before on the left side above *u*. Perhaps the same sign as in the left side above *e* in l. 4 of this page?

²⁶² *ulaṭa*- 'to turn over, to turn around'

²⁶³ The vertical line of the *o-kāra* of *ro* is faded. If it indicates an intended cancellation by the scribe, the reading would be *corare*.

²⁶⁴ < Skt. *nidrā*

²⁶⁵ The number 3 is written very small on the left side above *ā*. It is a member of a series of numbering beginning with the number 1 written above *tale* (in l. 6 of this page).

²⁶⁶ I.e. *dvitīya*

²⁶⁷ The additional verse is written in the right end of the lower margin. Its second line is written over the gap/rift between the two pages (16 and 17); its third line is written in the right end of the upper margin of p. 17.

²⁶⁸ The letter *su* almost looks like the ligature *sva*. Seemingly, this small triangle resembling the Bengali *va/ba* functions as the vocalic sign *u-kāra*.

²⁶⁹ The letter *ho* is difficult to read.

²⁷⁰ A sign written small in the left side above *ā*, whose shape looks like X or V. I interpret it as an indication of the place of insertion of the addition.

²⁷¹ Skt. *bhṛṅgāra* 'a (golden) vase or pitcher'

²⁷² The place of insertion is indicated by the sign X immediately after Song no. 43.

²⁷³ Although it almost looks like *ghāṭare*, the reading *ghaṭire* is better. Compare this phrase with *sapaṭa ghaṭi rajani* (in ll. 6-7 of this page).

²⁷⁴ Or maybe *gelo*.

²⁷⁵ The first letter I read as *ku* is difficult to identify. Maybe *hma*?

²⁷⁶ Or maybe, *pāda*?

²⁷⁷ Maybe *padamini*, i.e. *padmini*?

nidrā jāyī²⁷⁸,
hātheto bhṛṃgāra rayiyā sundara²⁷⁹ pakhā(next line)ra apana caraṇe,²⁸⁰
dhoti aṃgo cha²⁸¹āya tāyaro sundare²⁸², chādiro rātri-ro vastra re,
bhumito²⁸³ hātha diyā uthiro sundare²⁸⁴ veśiro paduma-āsane, nāchiromātrā²⁸⁵gatra saṃtārojate²⁸⁶
(Lower margin)kaprjāro²⁸⁷ vidhāne, na śuni kulira²⁸⁸ vaṇḍani ke ch²⁸⁹āyā, na śuni paṇḍita caturāya,
hena mana veśa sundara śumarivo devi kālikāro pāya²⁹⁰ //44//

* * * * *

// pahaḍiyā // thaka tāla //

hari2 kāhā-ke (12) kahivo rasa kehne patiyāya, e, gṛhiṇī kariyā caura sukhe vaiśi rahe, 2/
hari2 jadi vā jāgi mora sava sakhi-ja(p.17:1)ne, tava kathā²⁹¹ jāya āji colaro bhāvane 2
kariha niraja cora āyilo je vāsāhare²⁹², e, pālaṃkya vaiśiyā caura ka(2)ta lilā kare, /²⁹³
hari2 upekṣi maraṇa bhaya, sukha vaiśi raṃge e,²⁹⁴ nayāna na diro mājhe, kaṭākhe²⁹⁵ na raṃge //
hari2 he(3)naka puruse rahe nava karmma daśā, e hena²⁹⁶ rūpa jauvana corira āśā 2 //
hari2 jateka puriha mane diyā melu dhane (4) e, tabhuṃ khaṃdana na jāya vidhi-nijojena²⁹⁷

²⁷⁸ Maybe, *jāmi*, or *jāsi*.

²⁷⁹ Here again, the letter *su* looks like *sva*. However, in this style of script (i.e. a mixture of Bengali and Newari scripts), the triangular sign functions as *u-kāra*.

²⁸⁰ MS *rayiyā* seems to be **laiyā*. MS *pakhāra* may be a derivation of Skt. *prakṣāḷana*, or else, B. *pākhar-/pākar-* ‘to seize’ [Sen 1971: 540].

²⁸¹ This letter looks like the Newari ligature *ndra*, but it is actually the early Bengali letter for *cha*. MS *chāya* seems to be B. *chāa-* ‘to cover as a shade’, i.e. ‘to cover the limbs’ in this context. The same letter occurs twice in this additional verse. The same letter occurs again and again, e.g. in p. 19, l. 10 *sātela vichite*.

²⁸² Again, *su* looks like *sva*.

²⁸³ The letter *to* looks like *rto*.

²⁸⁴ Almost looks like *sundave*.

²⁸⁵ Maybe *mājhā*? The phrase perhaps may be *nāchiro mājhā gata* ‘situated in the middle/interior of the main door’, if *nācha* here really means ‘the main door of a house’ [Sen 1971: 480]. But I can not get a sense.

²⁸⁶ Or, *saṃbhāṣo*, *saṃtāyo* etc.

²⁸⁷ Or, *kaprjāvo*? The phrase may be **jateka prajāro vidhāne*, but I can not get a sense. It can also be the ligature *pṭa* instead of *pr*.

²⁸⁸ The letter resembles *kṣa* seems to be *ku*. The same letter is found several times in this manuscript, e.g. *kuṇḍala* (MS p. 20, l. 5).

²⁸⁹ The early Bengali *cha*-letter, cf. my footnote above.

²⁹⁰ “I will remember (i.e. worship) the feet of Goddess Kālikā.” If reading *śumarivo*, the whole verse-half would mean: “Sundara, in such a disguise, remembered the feet of Goddess Kālikā.”

²⁹¹ B. *kathā* ‘where’

²⁹² < Skt. *vāsagṛha*

²⁹³ How many amorous plays does the thief make.

²⁹⁴ Ignoring the fear of death, sitting (being engaged) in amorous play.

²⁹⁵ < *kaṭākṣa*

²⁹⁶ Or, *ehena*

//46//²⁹⁸

[Addition²⁹⁹ in the upper margin of p. 17, in a mixture of Bengali and Newari scripts:
sapata ghaṭi je rajani avasare³⁰⁰,]

// rāga // tāla //

[1]³⁰¹ sundarilo āchirita³⁰² karmma phala (5) harise rājāra kule, kalā kamalini kuśalini 2
je kichu³⁰³ padhiro guṇa tā kichu³⁰⁴ pāyilo cihna, kulavaṃti haiyā (6) nirajini³⁰⁵ //
ā he cora, [2]³⁰⁶ volite na vāsa rāja, dekhata saṃsāra mājhe,
kulina akulina yathā vase ২³⁰⁷ tuhmāke, kahyāro (7) kāja, ke kare cora-ke lāja,
vola vala³⁰⁸ ethāya viśeṣe //

Vocabulary

B. bāsa- ‘to feel, like, consider’ [Sen](?) MS rāja = lāja?

MS yathā vase, *yathā-vaśe? cf. yathā-balam, yathāśakti ‘as much as possible’.

[2]³⁰⁹ ā ro vidyā, cola kehne vase lāja, ehi to alapa kāja³¹⁰, ete ka(8)thā volumu tuhmāke,
iha vada viparita cora dekhyā mohita,³¹¹
maja³¹² kehne e kāma-sāgare 2[4]³¹³// a he cora³¹⁴, cora dekhyā pāpa (9)
bhaya je nāri mohita haya, caṃcalā volilo³¹⁵ tāro kehne, 2 prāṇa laiṇā palā dura³¹⁶,

²⁹⁷ It should be **nijojane* according to the rhyme.

²⁹⁸ B. *jateka* ‘as much, so much’. B. *tabhu* ‘yet, still’. MS *khandana* = *khaṇḍana*. B. *vidhi-nijojane* ‘according to the arrangement of destiny’.

This verse is obscure. Maybe, “How much wealth one wishes in the mind, one obtains”? MS *melu* might be 1 pers. sg. present.

²⁹⁹ The place, in which this phrase is to be added, is not indicated.

³⁰⁰ Compare it with *rajani hayilo avaśeṣe* (**avaśeṣe*) in its parallel in MS p. 16, l. 7. The form of a spelling **avaseṣe* would resemble MS *avasare*, written totally in Bengali script, very much.

³⁰¹ Number 1 is written small above to the right of *su*. A series of numbers from 1 to 5 are found in this page.

³⁰² Maybe related to Skt. *āścarya*?

³⁰³ The sign I identified as *u-kāra* may be a halanta. In that case *kich*.

³⁰⁴ The sign I identified as *u-kāra* may be a halanta. In that case *kich*.

³⁰⁵ B. *nilajinī* ‘shameless woman’ [Sen 1971: 503], or *nirāñjinī*?

³⁰⁶ Number 2, of the series of numbers, is written small above to the right of *vo*.

³⁰⁷ Number 2 is cancelled by double lines.

³⁰⁸ Or, maybe *cola cala*, although both letters of *va* is clear and leave no room for confounding.

³⁰⁹ Number 3, of the series of numbers, is written small above to the right of *ā*. The fact it is almost written over *ā* indicates that the scribe secondarily added it.

³¹⁰ A short, slant line above the vertical line of the *ā-kāra*. It resembles the Bengali sign of consonantal *r*. If this is the case (and not a stain), it would be *kārja*.

³¹¹ MS *vada* = B. *barā*. “Fallen in love seeing a thief, it is a serious perversion/offense.”

³¹² B. *maja*- ‘to go down under water, to be drowned’ < Skt. *majja*-.

³¹³ Number 4, of the series of numbers, is written small in the narrow space between 2 and ||.

³¹⁴ Or, *caura*

haiveka bhābhana³¹⁷ cora jāgile sakala sakhi jane // (10)

[5]³¹⁸ ā lo vidyā, narapati guṇasāra tāhāra kumāra ahme,³¹⁹ nahi cora jānaha apane, 2

e rāje sunita āche vidyā purusa-vidusi (11) āgamana tathira kārāṇe //³²⁰

ā he kumara, āyila cori-upāya vidyā nāma ārādhiya³²¹, āge mana³²² kavana paritose 2

saṁsāre(12)ro pāyā saṁga, je karu pratijñā bhaṁga ehi morā³²³ karamero dose //

ā lo vidyā uttara dakṣiṇa puruva pachima je cāri diga (13) jateka paṁdita-vala³²⁴ āche 2

sabhāra daṁśila,³²⁵ samāra³²⁶ pralaya sava kataka lāpātā miche miche //³²⁷

āhe cora, āchu vā³²⁸ guru(p.18:1)ra³²⁹ saṁge, śāstre ahmā³³⁰-sana kara raṁge,

kalā-te mīna-ketana³³¹ rāye, 2 jinebo nahi saṁsaya e–mane³³² lāge bhaya,

tuhme dekhyā madane (2) jhaṁkhaya //³³³

ā lo vidyā svabhāve to nāri vāma, ki āche paṁdita adhamā -torā³³⁴ sane, kenā karū vāda 2³³⁵

tora guru āche yathā (3) dāka³³⁶ diyā āna ethā, padhābu vachara paṁca sātha³³⁷ //

³¹⁵ The scribe amended a certain letter (*ma?*) into *va*.

³¹⁶ A possibility is B. **palāe dūra* ‘he flees far away’. Another possibility may be: *palāy·ra*, i.e. the scribe might have confounded a Bengali **y·* (with *halanta*) with *du* (with *u-kāra*). *Palāy·ra* would be B. **pālāila*.

³¹⁷ B. *bhāvana* ‘coquetry’ [Sen 1971] (?)

³¹⁸ A strange sign above to the left of *ā*. This seems to be number 5, being considerably distorted.

³¹⁹ “I am the son of King Guṇasāra.”

³²⁰ I have heard: in this kingdom [is] Princess Vidyā, a savant [equal to] men; I came here for that reason.

³²¹ The letter *rā* looks like *cā*, *vā*, *co*, *vo*: *ācādhiya*, *āvodhiya* etc. The reading *ārādhiya* would be the most plausible.

³²² Or else, maybe corruption of **āgamana*, or **ājñā mana*? See *āgyamāni* in MS p. 18, l. 9.

³²³ Or, *moro*

³²⁴ = *paṁdita-vara*

³²⁵ A relatively wide gap (of about two and a half letters) after *daṁśila*.

³²⁶ MS *samāra-pralaya* is obviously a mistake for **saṁsāra-pralaya*.

³²⁷ B. *daṁśa-* ‘to bite, sting’. “She bit everyone [who was puffed up].” MS *lāpātā* < Persian *lā-patah* ‘ignorant, stupid’. B. *miche* < Skt. *mithyā*. “They were all a catastrophe! How many idiots they were! Bloody lies!”

³²⁸ The sign which looks like *u-kāra* may be a *halanta*. In that case, *āch· vā*. Besides, the letter I identified as *vā* may be *pā* (i.e. *āchupā*), or *ka* (*āchuka*).

³²⁹ Bengali letter *ra*. In previous pages, Bengali letters have been used only in the notes of additions written in the margin.

³³⁰ This letter *a* has the same form as in the additional lines written in the margin of MS p. 16. Seemingly the Bengali script.

³³¹ I.e. God of Love

³³² A line (dash) between *e* and *mane*, maybe functioning like a hyphen, which I have never seen in other places nor dramatic manuscripts.

³³³ MS *rāye*: Brajabuli *lā-* [Sen 1971]? B. *jhaṅka* ‘war cry’, *jhaṅka-* ‘to hum, to warble’?

³³⁴ A short line joint to *torā*. Functioning like a dash?

³³⁵ “Women are crooked in their nature. Why could you be an inferior scholar? Why could I quarrel with you?”

³³⁶ = *dāka*

³³⁷ Maybe a corruption of *sāta* ‘seven’? “I will teach [him] for five to seven years.”

ā he kumara,³³⁸ hayila diga-vijaya vacaneka tuhmāke [ka]hi³³⁹
je ve(4)lā-te puchibo uttare, 2 tāhā pratiuttara diha
vadhābo niviḍa neha, gupate ichibo svayaṃvare //47//³⁴⁰

// (5) maṃgula guñjari³⁴¹ // eka //

jaya2 mayūrero nāda vidyā suniyā parvvate, tataṣene rāgira kumāra jijñ[ā]s[i]te³⁴² [1]³⁴³//
jaya2 (5) ki vola uthira para sāvadhāne, kaṭākṣa chiniyā³⁴⁴ vidyā kumāla vadane, // [2]³⁴⁵
jaya2 nānā sāstra viśārada e vola vā(6)ri³⁴⁶, pratiurttara-ta vadhiyā³⁴⁷ padāvali [3]³⁴⁸//
jaya2 paṃḍita rājāro jhi punara hasite, ki ki voli uthali kumāl[a]³⁴⁹ (7) jijñāsate, //
[4]³⁵⁰ jaya2 kumāra prasane³⁵¹ sarasvati mahā-māyi, tailokhero³⁵² prathama bhārero āgya
dhāye³⁵³, //
jaya2 a(8)narasi vaṃṣā vairosyaro³⁵⁴ cora, śuniyā sundari vidyā vineto vicāre, //³⁵⁵
[5]³⁵⁶ jaya2 dhane se rājāra kure, dhane rājādhāni, (9) dhanyā medini³⁵⁷ jāhā kumala janani //
jaya2 dhanya uṇi dhanya kumārero āgyamāni³⁵⁸, saphala jivana morā nātha da(10)riśane //
[6]³⁵⁹ jaya2 e vola voriyā vidyā kaila pradakṣiṇa, prabhu voli³⁶⁰ praṇāma hoyi tatakhene //

³³⁸ It looks like the scribe amended a comma (a slant line) and a daṇḍa | into number 2. In that case, it would be read *kumara2*.

³³⁹ The letter *ka* is written over another letter (*ve*, i.e. *va* + *e-kāra*?) as amendment. Presumably, the scribe began to write *vo* (i.e. *va* + *o-kāra*) of **voli* ‘I tell [you a word]’, but amended it into *ka*, and reused the vertical line of the original *o-kāra* for the *i-kāra* to the next letter *ha*.

³⁴⁰ “If you could give an answer, I would increase my affection [to you] and desire a *svayaṃvara* with you in secret.”

³⁴¹ Bengali letter *ra* + *i-kāra*.

³⁴² The vocal signs are totally faded out, but easily surmised through the context. “Immediately (**tataṣane*), Prince started to ask questions.”

³⁴³ Number 1 written small in a thin color, added in the narrow space. A series of numbers begins again.

³⁴⁴ B. *china*- ‘to cut’ ‘to sculpt’ [Sen 1971]. Here, *kaṭākṣa china*- seems to be an idiom.

³⁴⁵ Number 2 (of the series of numbers), written small in a thin color, added almost above || .

³⁴⁶ This might have been originally written **e vola vori* (B. *e bola boli*). It should have rhymed with *padāvali*. Maybe, *padāvali* was already pronounced [pōdaboli] at that time?

³⁴⁷ I.e. B. *bandha*- ‘to bind’ (i.e. compose)

³⁴⁸ Number 3 is written small in a thin color, in a narrow space between *li* and || .

³⁴⁹ It is written *kumāli*, but the *i-kāra* of *li* is faded. It seems that the scribe amended *li* into *la*.

³⁵⁰ Number 4 (of the series of numbers) written small above *jaya*.

³⁵¹ I.e. *prasanna*

³⁵² = *trailokhero* ‘of the three worlds’

³⁵³ Maybe *ājñā-dhāyi*, considering the rhyme?

³⁵⁴ Maybe a corruption of something like *be-rasa* ‘tasteless’?

³⁵⁵ Maybe *bine to* ‘without you’? Or else, *bine to vicāre* ‘[I] wail, recollecting you.’ Sen [1971: 663] has a quotation from Bhāratacandra’s *Annadāmaṅgala*: *kāḍe vidyā biniyā biniyā*.

³⁵⁶ Number 5 (of the series of numbers) written small above 2 (in *jaya2*).

³⁵⁷ I.e. Goddess Earth

³⁵⁸ Cf. B. *ājñāvān* ‘obedient’ (< Skt. *ājñāvāhana*), *ājñāvān-vāhana* ‘an obedient ride (or chariot)’ [Sen 1971: 34]. Perhaps contaminated by *āgamana*.

³⁵⁹ Number 6 (of the series of numbers) written small above 2 (in *jaya2*).

jaya2 madhuka phulela (11) mālā laiṃ dui hāthya, tatakhene diro kumārera māthya //

[7]³⁶¹ jaya2 madhuka phulero mālā liyā duva hāthya (p.19:1) tatakhene dire kumāla vidyā kero māthya //

[8]³⁶² jaya2 vidigadha vidagadhā vada puṇya pāya, kuhmala bhajiyā gaṃ(2)dharvva vivāhe,³⁶³ //48//

// kvaḍā // vādhā dvajamāna //

[1]³⁶⁴ āre padhiyā vidyā vidusi, āre je saṃsāra mājhe rūpasi nā, e

ā(3)re torā mukha dekhyā lāje, kalamkite³⁶⁵ śaśi³⁶⁶, e e āre 2 //

[2]³⁶⁷ vicāra madana tantre³⁶⁸, e āre, vidyā surati deho sujantre,

ā(4)re, torā dui kucake, morā kara dui āmantre, nā, e āre, //dhruvā//

[3]³⁶⁹ nava surati sukha samājhe nā, e vidyā vinodini³⁷⁰ (5) prāṇa hariyāsile³⁷¹ lāja, e nava //

eyā madana vinoda khāte vidyā vaiśya vāma ura pāte e āre,³⁷²

tuhma sya laiṃ āji sya karpā³⁷³ (6) gāḍhe³⁷⁴, e e āre, 2

tora mohaṇa mani lālāte, dekhyā sura mana muni phāte,

āre, tora rūpa dekhyā cita padyā³⁷⁵ gela tāte //49// (7)

// śrī rāga // gaṇḍala eka //

prāṇeśvara, kuca juga dite hātha, na deho nakhero ghāta³⁷⁶,

sakhi tave gata jāni haya, he, prāṇeśvara³⁷⁷, 2

āre (8) karate adhara pāna,³⁷⁸ āre daśana padero cihna,³⁷⁹ thuyā jāni rati-māyā³⁸⁰ mohe //

³⁶⁰ I.e. saying ‘Oh my lord’.

³⁶¹ Number 7 (of the series of numbers) written small under || (before *jaya2*).

³⁶² Number 8 (of the series of numbers) written small above *ja* (of *jaya2*).

³⁶³ MS *vidigadha vidagadhā* etc. “The intellectual man & the intellectual lady got a great (*vada* = *baṛa*) merit”. MS *kuhmala* = **kumāra*, **kūāra*.

³⁶⁴ Number 1 written small to the left above *ā*. A series of numbers begins.

³⁶⁵ Or, this letter may be *ta*.

³⁶⁶ A strange slant line to the left above *śa*.

³⁶⁷ Number 2 (of the series of numbers) written small.

³⁶⁸ I.e. *Kāmasūtra*

³⁶⁹ Number 3 (of the series of numbers) written small.

³⁷⁰ The title of this drama *vidyāvinoda* is mentioned for the first time.

³⁷¹ The letter *si* has a strange shape. It looks like the scribe first wrote *hariyale* by mistake, then he amended it into *hariyāsi*.

³⁷² MS *khāte* = B. *khāte*. MS *ura pāte* < Skt. *uras-pātra*?

³⁷³ Originally it should have been written *kaṃḍarpa*.

³⁷⁴ I.e. *gāḍhe* ‘tight’ ‘extreme’. However, if it is read as Bengali script, it would be *gāte* (< Skt. *gātra*), or a locative *gā-te*.

³⁷⁵ = B. *pariyā*

³⁷⁶ I.e. *nakha-kṣata*

³⁷⁷ The *va* in the ligature *śva* and *ra* are in Bengali script.

³⁷⁸ The whole phrase, *āre karite adhara pāna*, is in Bengali script.

e prāṇeśvara³⁸¹ // manohara nidhuvana³⁸², kariha ke(9)ri āpane,
gupata rati keho jani jāne prāṇeśvara //
kapola yugala citra, mṛga-mada gandha-patra³⁸³, lopa jani jāya cuṃbana³⁸⁴ dāne,³⁸⁵ he (10)
prāṇeśvara //
gāthite mukatā³⁸⁶-maṇi, sātela vichite³⁸⁷ jāyi, saghane niviḍa³⁸⁸ āliṃgane, he prāṇeśvara //³⁸⁹
nivida na deha khaṃci³⁹⁰ vāji(11)vo kanaka kāci³⁹¹, jāgibe sakala sakhi-jane, e prāṇeśvara //dhru//
tuhme to vinoda bhaṭa, ahmaya³⁹² amṛta ghaṭa, pāliyā bhuṃjeha³⁹³ di(12)ne dine //50//

// mallāla, dujamāna³⁹⁴ //
āre, sukha kalā-nidhi tuhmāre lo³⁹⁵ vidyā āre, uthyamo pivusa dharālo vidyā, 2³⁹⁶
hṛdaya (13) kailo susārālo³⁹⁷ vidyā uthya surhevo³⁹⁸ cakorālo vidyā //dhru//
śṛṃgāla sāga[ra]³⁹⁹ jalero vidyā, āre, vāraha madana anale(p.20:1)ro vidyā //51//

³⁷⁹ The letters *ā*, *re*, *pa* and *ro* are in Bengali script.

³⁸⁰ The letters *ra* *tī* and *yā* are in Bengali script.

³⁸¹ The letters *prā*, *va* in the ligature *śva*, and *ra* are in Bengali script.

³⁸² Skt. *nidhuvana* ‘shaking’ ‘coitus’

³⁸³ MS *gandhapattra*, i.e. Skt. *gaṇḍa-patra*, design of a leaf/leaves drawn on the cheeks (with the paste of musk in this case).

³⁸⁴ The letters *cuṃvana* almost looks like *duṃvana* or *vumvana*, but the reading *cuṃvana* is obvious by the context. It seems to be written over cancelled letters.

³⁸⁵ “His kissing will be known (*jani jāya*) through the loss (*lopa*) of the designs on your cheeks.”

³⁸⁶ Peculiar form of *u-kāra*. It looks like *mva kva tā*.

³⁸⁷ The early Bengali *cha*-letter resembling Newari *ndra* is also found in the additional verses in MS p. 16.

³⁸⁸ This Newari letter *ḍa* can not be Bengali *ta*, for Skt. *nibiḍa* ‘without interstices’, ‘tight’ is clear from the context.

³⁸⁹ Here, the picture seems to be something like: The thread of pearls, rubbed through their tight embrace, gets broken.

³⁹⁰ Bengali script.

³⁹¹ Skt. *kāñci* ‘belt’. “Don’t give me a tight *khaṃci*. My gold belt will make noises and all my companions will wake up.” The term *khaṃci* seems to denote something like ‘embrace’. Perhaps it may be **khemci*, related to B. *kheñca*- ‘to hold or stretch tightly’ [Sen 1971: 197].

³⁹² It also looks like *akṣaya*. The reading *akṣaya amṛta ghaṭa* ‘a pot of undestroyable ambrosia’ makes sense, too.

³⁹³ It looks like *tumjeha*, but can be nothing else than *bhumjeha* ‘[you] enjoy’ in this context. The letters *tu* and *bhu* look alike.

³⁹⁴ The letter *du* almost looking like *dva*, i.e. the *u-kāra* of *du* has a peculiar shape like a small *va*, as observed in several cases in this mixture of two scripts.

³⁹⁵ Or, *tuhmārelo*, if a form like B. **tumhārelo* exists.

³⁹⁶ MS *uthyamo pivusa* seems to be **uttama pīyūṣa* ‘best ambrosia’.

³⁹⁷ The letter *su* looks like *mu* with its *u-kāra* in a strange shape. It resembles the ligature *mva*. Nevertheless, I identify it as *su*, because at least one case in MS p. 20, l. 5, *sudari* (i.e. **sumḍarī*), this letter is obviously *su*.

³⁹⁸ Here again I identify the letter which resembles *mu/mva* as *su*. In the case it is read as *mu/mva*, the result, *uthyamu/uthyamva*, would be parallel to *uthyamo* in the previous verse.

³⁹⁹ It is written *sāgava*, but must be *sāgara*. In Bengali script, *va/ba* and *ra* looks very similar.

// śrī raga dvajamāna //

(Peculiarly, from here until l. 3 *ki[cha]dhikaru āpane jehe e*, it is written in a mixture of Newari and Devanāgarī scripts.)

sakhi⁴⁰⁰ go, nava manobhava se rāja saṁbhava,

āre, jehne dekhimo apane, jehe e moke adhi(2)ka je kataka mālini⁴⁰¹ [v]⁴⁰² sevito tora caraṇe, sakhi go //2//

āji rajani-ta se nātha sahita bhujiro rati sukha je⁴⁰³ e,

jāyite āliṅga(3)ṇa na diro nātha-ke, se śāla lahilo mu-ke //dhru//

sakhi go ki[cha]⁴⁰⁴dhikaru āpane jehe e,⁴⁰⁵ pāyilo mājānidhi, vidhi nijo(4)jita,

harāyilo nātha āpane //

sakhi go, caturdaśa śāstra [ma]dana⁴⁰⁶ vidite, kaṇṭhe avalāmbita vāṇi⁴⁰⁷ sarvva guṇa nidhi ke(5)li mahodadhi bhava vikara parāṇe //

sakhi go, keyūra⁴⁰⁸ kaṁkana ratana sudari⁴⁰⁹, āro, sātha saya hāre kaṇṭhe to kuṇḍala

sa(6)khi hārāvati, kādhi peraha⁴¹⁰ ah[m]āke⁴¹¹ //52//x⁴¹²

(Additional part written in the upper margin)

śrī rāga // gamana samaya priyā maṅgala āliṅgane –pāpini⁴¹³ mālini, abhāgini mālini re

niśi pahara jāge, ahme [dh?]⁴¹⁴ni du[h]khini⁴¹⁵ dhiyā guṇa mora rāga⁴¹⁶

⁴⁰⁰ In Devanāgarī script.

⁴⁰¹ The scribe seems to have amended *vi* into *ni*.

⁴⁰² A small sign in the form of *v* between *ni* and *se*. An indication of the place of addition?

⁴⁰³ This letter *je* (*ja* + *e-kāra*) has an unusual form. It seems the scribe amended *se* into *je*.

⁴⁰⁴ Or *cu*? *vu*? This enigmatic letter resembling Newari *ndra* is also found in MS p. 16 (addition in the margin) and MS p. 19, l.10. There, I presume it as *ccha*, or *cha*. I discussed the matter in my footnote on MS p. 16 (addition in the margin). Here in the place, it rather resembles *ca* or *va* + *u-kāra*.

⁴⁰⁵ Until here, a mixture of Newari and Devanāgarī scripts. After this, it is again written in a mixture of Newari and Bengali scripts.

⁴⁰⁶ The letter *ma* is slightly blurred and not easy to identify.

⁴⁰⁷ It is written *vāṇi*, but maybe *rāṇi* is better.

⁴⁰⁸ Skt. *keyūra* ‘accessory, ornament’

⁴⁰⁹ = *su[m]darī*, *sundarī*. It almost looks like *mudari*, or *mvadari*, but obviously it is *su[m]darī* according to the context.

⁴¹⁰ Perhaps the absolutive of B. *kārha*- ‘to draw out’ [Sen 1971: 134] and 2nd person imperative of *pela*- ‘to push’ [Sen 1971: 581].

⁴¹¹ The letter *hmā* is damaged and only *h*- and *ā-kāra* is recognizable.

⁴¹² The sign *x* indicates the place in which the addition is inserted.

⁴¹³ A strange way of spelling: a hyphen-like line + Newari *pā*, followed by Bengali *pi*. Although there could be other possibilities to read the letter ‘-pā’, my reading *pāpini* seems to be quite plausible, forming a parallelism to *abhāgini*.

⁴¹⁴ This ligature seems to be a combination of *dh* + something. From the context, the meaning of the word *dh[?]**ni* would be surmised as something like ‘a poor/wretched woman’.

⁴¹⁵ The scribe seems to have failed to recognize the visarga *ḥ*, which almost looks like *tha*.

⁴¹⁶ Or, *rāga*

eka mandi(next line)re niti pārive mana, pada duya cara cari⁴¹⁷ sakhi ekara⁴¹⁸ mandire,
dāraṇi⁴¹⁹ madane niśi [pa]ha[ra]⁴²⁰ jāge //53//
(End of addition)

// śrī⁴²¹ gāndhāra // ekatāla //

ā go māyi⁴²² [ca]ū-diga⁴²³ suniro dāduri(7)ro⁴²⁴ kehna na kahaya vidyā āvata re⁴²⁵ mora //53//

// rāga vibhāsa // chutā⁴²⁶ //

tila eka kahi gela juga sama bherā, na (8) jāne kavana diga vaṃciyā gelā
kehu dekhata le, kehu āvata [r]e⁴²⁷, priya //
vahuta yatane pāyilo, amṛa⁴²⁸ ratane,,⁴²⁹ hā(9)thero māṇika mora hari⁴³⁰ niro kone⁴³¹ //54//

// guṃjali // jati //

e āro, dehe torā kamalelo vāse,⁴³² ālo (10) vidyā, bhramara ṇa chāde surā pāse⁴³³, /
ki sundari vidyā, 2
jaha (or: oha?) jānyo āyilum⁴³⁴ sasa kāche⁴³⁵ ālo vidyā o sitava dhāra cāru(11) hāse⁴³⁶ //dhru//
e ālo vidyā, tila eka tyaracha⁴³⁷ nayāne ālo vidyā sukha tulyā cāhalo āpane /

⁴¹⁷ The first letter is distorted. It can also be *cavi*, *vari* etc.

⁴¹⁸ B. *ekala* ‘alone’ [Sen 1971: 97]?

⁴¹⁹ It is actually written *dāvaṇi*. However, **dāruṇa madane* ‘[with] a vehement passion of sexual desire’ would make sense.

⁴²⁰ It is written *yahava*, but it must have been originally **pahara*, according to its parallel phrase in the first line.

⁴²¹ A peculiar form. This ligature resembles *bhī* or *tī*, but lacks the horizontal line.

⁴²² Or *moyi*. The reading *ā go māyi* would mean ‘Oh mom’, while *moyi* might be a corruption of B. *muī/mañi* ‘I’.

⁴²³ It is written *vaūdiga* (with Bengali *va*), but it must have been originally **caūdiga*.

⁴²⁴ B. *dāduri* ‘frog’?

⁴²⁵ MS *āvata re* is obscure. Does it mean ‘coming’? The expression *āvata re* again occurs in Song no. 54.

⁴²⁶ The *tāla*-name *chatā* is also found in Song No. 54 (MS p. 21, l. 1) etc.

⁴²⁷ It is written *ve*, but presumably this letter was originally *re*.

⁴²⁸ Seems to be a mistake for *amūla*.

⁴²⁹ The slant line used like the comma is written double here.

⁴³⁰ The letter *ri* has a peculiar form which seems to be the result of amendment by the scribe.

⁴³¹ “Who fetched away the jewel in my hand?”

⁴³² In your body is the fragrance of lotus.

⁴³³ Bees do not leave the nearness of liquor.

⁴³⁴ It almost looks like *āyitvaṇ*.

⁴³⁵ It seems to mean: “That/She (*oha*) is, as if (*jānyo*) I came (*āyilum*) near to the moon (*sasa*, i.e. *śaśi*).”

⁴³⁶ Maybe *sitava* should be amended in *sitara* (i.e. B. *śītala*), for *va* and *ra* are often confounded in this manuscript. The whole phrase would be **o śītala dhāra cāru hāse* “That sweet smile [of her] [which is like] a cool stream!”

⁴³⁷ I.e. B. *teracha* ‘askance, slanting’.

(Peculiarly, a mixture of Newari and Devanāgarī scripts from here)

torā mukha saṃpūrṇā śa(12)śi vase, vidyā, se kehne amṛta pāna varise, /
vacana hi deho mo-ke jīva-dāne, vidyā dekho morā saṃ[d]eha⁴³⁸ jīvane //55//

(Addition written in the lower margin of p. 20. The place to be inserted in is not recognizable.⁴³⁹)

prathama yauvana morā amita-bhamare

(End of addition)

(p.21:1)

(Here, a mixture of Newari and Devanāgarī scripts again, until l. 8 of this page.)

// śrī⁴⁴⁰ rāga // chatā //

pīna kaṭhina kuca, kanaka, katorā //56//⁴⁴¹

// guṃjali // thaka tāla //

kathā vase dinakara kathā kamalinī, ka(2)thā vase śaśadhara kathā kummudini 2
kata dūre rovata ghana śikhare mayūra, utima-janero nehā kavu nahi dūra⁴⁴² //dhru//
tuhme prabhu (3) vaḍa⁴⁴³ nidāruṇi, tila eka nā diro je harāro cetane⁴⁴⁴ //57//

// rāmakari atha tāla //

vidyā hema paṃkaja torā vadana vidite, (4) madhu lobhe bhamarero vyākula cite //
kumara, na jāne anamga raṃga tuhme parihare⁴⁴⁵ kaṭākṣa guṇatā indrero pāta sari, //
vidyā, parama hara(5)se deho surati saṃbhoge, upaśama kara se kusuma-śara-roge //
kumara, tuhmāra surati sukhe padi gelā bhore, kucero kārimā kata dhāki(6)vā nicore //⁴⁴⁶
vidyā, tuhmāra jouvane mohita morā cite, garbha saṃkā viśayana, riha bhaya bhīta //
kumara, mo naiyā je sukha suna prāṇe(7)śvara kuśarekhā⁴⁴⁷ jāya jani tuhmara śarire, //

⁴³⁸ It is written *saṃheha*, but obviously, it should have been originally *saṃdeha*.

⁴³⁹ Maybe it is inserted in the place indicated by a small v-sign in l. 2 of this page: *kataka mālini* [v] *sevito tora caraṇe*.

⁴⁴⁰ An unusual way of writing *śrī*. Devanāgarī *śa* in its half-form is united with Newari *rī*.

⁴⁴¹ The *tāla*-name *chatā* has occurred in Song No. 54, too. B. *kaṭorā* ‘receptacle, cup, bowl’.

⁴⁴² The picture seems to be: In monsoon, the raincloud makes sounds of thunder in distance, and peacocks laments by yearning. I.e. although my beloved (*utima-jana*, i.e. *uttama-jana*) is far away, but “my affection (*nehā*) for him is never away [from my heart].”

⁴⁴³ B. *baṛa*

⁴⁴⁴ MS *harāro cetane* “[he] robbed my consciousness” or “[I] lost consciousness (I fell into swoon)”.

⁴⁴⁵ *Parihare* is in the position it ought to rhyme with *pāta sari*. Perhaps it was originally **parihari* ‘abandoning, except for’, which would make sense.

⁴⁴⁶ B. *kālimā* ‘blackness’. B. *nicora*- ‘to squeeze’. B. *dhāka*- ‘cover’.

⁴⁴⁷ MS *kuśarekhā* (**kuśala-rekhā*?) here seems to denote the line which appears in the woman’s body, indicating conception.

vidyā, tu [l]ai[y]ā⁴⁴⁸ je samsāre, bhujiro āpane,

(Peculiarly, here begins again a mixture of Newari and Bengali scripts)

juga eka jiya⁴⁴⁹ kija⁴⁵⁰, jaribo ekhane, // (8)

kumara, e vola śuniyā mora hīdaya rodanā⁴⁵¹, tuhmāra āge-te maro e mora vāśanā⁴⁵² //58//

// mallāda / eka //

calila mālāvati pāna (9) phula hāthe rājāra jhī e mora pāsanā⁴⁵³ //59//

// mallāda // eka //

śiva2 corero śṛṅgāre garbha vidyāro e lahiro, hārāvati (10) mālāvati sakhi e ā kariro⁴⁵⁴, /

āra sana⁴⁵⁵ yāna dui milite na pāre, kārīmā padiro dui kucero śikhare //

śiva2 (11) sakhi dui juguti kariyā kathāntare vidyāro mātā-ke giyā karilo gocare //

śiva2 puttri-ke vadiyā/cadiyā āse se rāja⁴⁵⁶(12)mahiṣi, sakrodha [ā]siyā⁴⁵⁷ se jhiyā-ke puchira se⁴⁵⁸

//

śiva2 ki kaila2 vidyā tuhme ku-nāśe, sava rājā vāpa-ke anāthi upahāse, //⁴⁵⁹

śiva2 purusa-vidusi vidyā⁴⁶⁰ jagattra⁴⁶¹ vidite, athā[m]tare⁴⁶² pādiriyā ghara ācuvite⁴⁶³ //60⁴⁶⁴//

// (p.22 :1) rāga dhanāśī // cālī //

⁴⁴⁸ The two letters are almost damaged.

⁴⁴⁹ Exceptionally, a Devanāgarī letter *ji*, although this part as the whole is in a mixture of Newari and Bengali scripts.

⁴⁵⁰ The letter *ja* is distorted. It may be also *vva* or *vu* (or even *cu*).

⁴⁵¹ Or, *vodanā*

⁴⁵² “I shall die in front of you. This is my hope.”

⁴⁵³ *Pāsanā* rhymes with *vāśanā* in the last verse of the previous song No. 58.

⁴⁵⁴ I.e. the two companions made utterance Eh! Ah! in surprise and embarrassment.

⁴⁵⁵ The Newari letter *sa* has a resemblance to Newari *ma*, but here, it is clearly *sa*. In the case it may be nevertheless read as *ma*, *mana yāna* could be interpreted ‘soothing of the mind’, i.e. ‘release’. Anyway, this does not seem to be the best solution.

⁴⁵⁶ It is actually written *vāja*, but can be nothing else than *rāja* from the context.

⁴⁵⁷ The letter *ā* is completely stained and unrecognizable.

⁴⁵⁸ It looks like the scribe first wrote *pucherase* (or *puchevase*?); secondarily, he himself or someone else amended the *e-kāra* of *che* into *i-kāra*, adding an arch-form in a thin line. The result, *puchira se* ‘she inquired’, makes sense.

⁴⁵⁹ “What did you do, Vidyā, the worst destruction! Everyone [will] ridicules your helpless Father-King.”

⁴⁶⁰ The ligature *dya* almost looks like *dva*.

⁴⁶¹ I.e. *jagat-traya*

⁴⁶² MS *athātare*, lacking the bindu *ṁ*.

⁴⁶³ There are several possibilities to read the two letters looking like *cu vi*, i.e. the first letter can also be *vu*, *cva*, *vva* etc. and the second, *ci* or *ri*. For instance, if reading *pādiriyā ghar ācarite*, it could mean something like ‘giving a foot[-kick] to the good conduct of [our] family’.

⁴⁶⁴ Intriguingly, the number 6 has the same form as the enigmatic letter *cha*.

māyya-ke volam̐ti tuhme janma-sthāne, mahādever sevā chādyā na jāno suāna⁴⁶⁵ //2//
 gaṇḍa paṇḍare de(2)hā candana-lepane,⁴⁶⁶ vāyu-roge hāyi uthya⁴⁶⁷ satya suvadane 2 //
 sarūpe⁴⁶⁸ na jāno mā purusa upabhoga, na jāno sarīre morā (3) vādhe kavan̐ roga 2 //
 dina āṣṭa daśa bhuṣa na rāge śarīre,⁴⁶⁹ udara phuliyā uthya ajīrṇa bhitare //
 hātha pāva jale (4) ayise kāraṇe,⁴⁷⁰ chādiyā palam̐ka śayyā bhuyā-to śayāne, //471
 bhuyāro dhurāya mā go kaṇḍuvāya gāya⁴⁷² nidrāro āla(5)sya kuce diro nakha ghāya 2 /
 kālīmā kucera āge āche sarvvakāle michā māgo na pāta aśeṣa jaṁjāle 2 /
 naṣṭa candra catu(6)rthi dekhilo bhādra māse, hātha cūlilo ahme e pūrṇa kalaśe 2 /
 pāvero upara pāva ghasiro apane,⁴⁷³ te-kāraṇe a(7)pavāda uthila yatane 2 //
 nidrāra alasero tridadhī bhāta khāyilo, gāyara garave vāsi caṇḍana suchilo 2 //
 viyani (8) vasilō sanā sunilo sakhila vola, tathila kāraṇe michā apavāda vole 2 //
 māvur⁴⁷⁴ heyā jhi-ke hena vola duṣṭa vāni (9) anala praveśa kariyā tyajivo parāṇe //2//
 // tiri-ke garabha tiri āge na lukāya, rājā-ke kahiteśilā ma(10)hādevi jāya 2 //
 nṛpatira ājñāśirā kahati niśam̐ka, nirmmala kule vidyā thuyila kalam̐ka 2 //
 simhāsana chādiyā nṛpa ge(11)la kṣiti-tala, prabhu2 voliyāśilā tulileka kola //
 tuhmāra valāyi laiya marau⁴⁷⁵ duṣṭa jhi, vivuddhi rāgilo tāke (12) kalivo na ki 2 //
 hatāśa na kara prabhu cetana karu gāya, cora dharite vuddhi karaha upāye 2 /
 ānila do sādhu tāke (13) diyā tatakṣaṇe, na jānasi mora rāja⁴⁷⁶ āśive kavana jana 2 //
 ki karise koṭavāra, chādiyā rājaro kāja (p.23:1) na jāne kavana cora āyiso mora rāja, 2 //
 e cora dhariyā mo-ke deyi je vā jana, ghoḍā kapadā divo āra mahā(2)dhana 2 //61//

// kahnada // jati //

are re nāgara caṁka⁴⁷⁷ dusāra duviśe, sa kehne antapure core[ra]⁴⁷⁸ praveśa 2
 sa(3)-parivā[ra]⁴⁷⁹ jave na karivo prāṇa hare, cora dha[ri]⁴⁸⁰ dehe dui pahara bhitare, //481

⁴⁶⁵ The letter looking like *mva* or *tva* is so far used as *su*.

⁴⁶⁶ Skt. *gaṇḍa* ‘cheek’. Skt. *pāṇḍara* ‘whitish’, ‘pale-white’ (as adjective), ‘red-chalk’. Here, seemingly the ointment of sandal powder applied on her pale-white cheek is described.

⁴⁶⁷ I.e. B. *hoiyā uthē*?

⁴⁶⁸ The letter (looking like *va/ra* + small 2) seems to be Bengali *rū*.

⁴⁶⁹ “I don’t feel hunger for eight or ten days.”

⁴⁷⁰ “My hands and feet ache by this reason.”

⁴⁷¹ Lying on the earth.

⁴⁷² Something like: It itches all over the body due to the dust on the earth.

⁴⁷³ I rubbed my own foot with the other foot.

⁴⁷⁴ Or maybe *māyyar* ‘mother’s’?

⁴⁷⁵ A strange form of the arch of the *au-kāra*. Maybe *marauṁ*?

⁴⁷⁶ This *rāja* seems to mean *rājya* ‘kingdom’.

⁴⁷⁷ Maybe B. *caṅga* ‘soldier armed with spear’ [Sen 1971: 258]? Or else, if it is a person’s name, maybe, Skt. *caṅga* ‘handsome, beautiful’.

⁴⁷⁸ It is written *coreva*, but it must have been originally *corera*.

⁴⁷⁹ It is written *parivāva*. I amend it in *parivāra*.

tapāusa⁴⁸² karaha nāgara caṃka, ujo(4)ni nagare cora upacaṃke⁴⁸³ //
hāṭe2 pratighara2 tini dina upavāsa kayilo na mare⁴⁸⁴ //62//

// gumjali // (5) paḍitāla //
kulhi2 cātare2,⁴⁸⁵ cora cāhiyā koṭāla vule⁴⁸⁶ ghare2⁴⁸⁷ //63//

// gaṃdhāra // jati //
cora na pāyi(6)yā gero vādhiyā kṛpane⁴⁸⁸, nṛpati ro āge kayilo daṇḍa-praṇāmana 2
tapāusa kariyā na pāyilo core,⁴⁸⁹ saṃśa(7)ya āche morā vidyā aṃtapure //dhru//
nṛpati vole to kena karu saṃśaya, bharake⁴⁹⁰ jīñāsā karu nahi kich⁴⁹¹ bha(8)ya //64//

// bharthali // platāla //
rājāro ājñā hi vidyāro ghare, kāma siṃdūra divo thāre⁴⁹² 2 //65// (9)

// // rāmakari // tāla //
saṃkoce puchilo dhovi manohare, jāhāro vasana pāve bhusita siṃdure, 2
sa(10)parivāra jave jā hosi jivane, ahmāke jāniyā tāke diveka vasane //66//

⁴⁸⁰ I amend *dhavi* into *dhari*.

⁴⁸¹ “Catch the thief within two *prahara*-s, before I (lit. ‘when I do not’) commit suicide together with my family.”

⁴⁸² Perhaps B. *tapās* ‘search, enquiry’, loanword from Persian [Sen 1971: 389].

⁴⁸³ B. *upacaṃka* ‘panick-stricken’ [Sen 1971: 87]. “The city of Ujjain is panick-stricken because of the thief.”

⁴⁸⁴ “He fasted for three days, but does not die.” Or, maybe, *namare* is a mistake for *nagare*? If reading *nagare*, it would mean: “[Make inquiry] in marketplaces, every single house! He [has already] fasted for three days in [this] city.”

⁴⁸⁵ MS *kulhi* seems to be B. *kuli* ‘narrow lane between two rows of domestic houses’, e.g. *sahar bājār kuli ekākār bane* “The town (including) the bazar and the lanes are levelled by flood” [Sen 1971: 162]. B. *cātara* ‘quadrangle, market square’ [Sen 1971: 269].

⁴⁸⁶ B. *bula*- ‘to move about’ [Sen 1971: 678].

⁴⁸⁷ In the manuscripts, number 2 has two different functions: 1. as indication of repetition, 2. as indication of the second verse in a song. Here, it seems to be 1. indication of repetition: *vule ghare ghare* “[The policeman] moves around from house to house”.

⁴⁸⁸ I.e. **bāndhiyā kṛpane* ‘tying the sword’ i.e. having thrown his hands up in despair.

⁴⁸⁹ Slant lines doubled.

⁴⁹⁰ Maybe, B. *bhaṭaka* ‘a flashing show’ [Sen 1971: 700], **bhaṭake* ‘in a flash’ in meaning of ‘immediately’? Or else, **bhaṛa/bhaṛaka* (only if such a form could really exist), which might be related to Skt. *bhṛta/bhṛtaka* ‘a hired servant’?

⁴⁹¹ It looks like *kichu*. However, in this part, i.e. a mixture of Newari and Bengali scripts, the *u-kāra* is usually written in a form like *va*, i.e. a small triangle. Therefore, I consider the sign below *cha* is not an *u-kāra* but a *halanta*. Besides, this word is often observed to be accompanied by the *halanta* in other Nepalese dramatic manuscripts, too.

⁴⁹² Maybe B. *thāla* ‘platter, feeding plate’ [Sen 1971: 416]?

// korāva // eka //

mada(11)na vinoda kailo ratira vidhāne, simḍura lāgila sava, sunda[r]a⁴⁹³ vasane,⁴⁹⁴ 2
prabhāta kāle gelā māliniro ghare, (12) tyajire vasana sava simḍura [r]āga⁴⁹⁵ re /
kapata⁴⁹⁶ tave gerā mahā-nadi tire, mālini-ke vole vasana dhovi-ke je dire //
(p.24:1) rāja-yogya vasana simḍura bhuṣita dekhi, dhovi hoyi haraṣa mana ulhāsite //
koṭākāra⁴⁹⁷ niyā janāyi tratakṣaṇe⁴⁹⁸, su(2)caritā diro mo-ke vasana eṣaṇe //
koṭavāra-kero mana pa[ḍ]iro⁴⁹⁹ je tave, mālini[l]o⁵⁰⁰ ghare tapāvusa ka[th]ā⁵⁰¹ ā(3)che //
mālini vola tave ethā na je vase, kona dina āyise je kona dina āyase //
ukatite⁵⁰² pāyilo māli(4)niro ghare, sulumga hu⁵⁰³ diro niyā tathā u⁵⁰⁴ bhitare, //⁵⁰⁵
eka sata pāyika tāhā hi je thuyiro,⁵⁰⁶ takhane koṭāla giyā, (5) vedhe⁵⁰⁷ vidyārar⁵⁰⁸ ghare //67//

// rāmakari // ekatāla //

pāyilo cora kariyā uthilo, mahā rorā⁵⁰⁹, paramki(6)te gelā suṁdara vidyāro je kāre, //68// [ʔ⁵¹⁰]

// rāga vibhāsa // tāla jati //

⁴⁹³ I amend MS *sundava* into *sundara*.

⁴⁹⁴ Slant lines doubled.

⁴⁹⁵ I amend MS *vāga* into *rāga* ‘red color’ or ‘dying of red color’. Although *simḍura rāgare* could be interpreted as **sindūra lāgile* ‘vermilion powder adhered [to the cloths]’, this would be problematic because of the rhyme *ghare/rāgare*.

⁴⁹⁶ Skt. *kapata* ‘fraud, deceit’ in meaning of ‘in disguise’.

Another possible reading (although less possible) may be **kapaḍa*, i.e. B. *kāpara* ‘clothes’, for Bengali *ta* and Newari *ḍa* look alike. However, **kapaḍa* would *not* fit in this place very well, lacking a finite verb like **laiyā* (‘taking [the clothes]’). Besides, *vasana* is used as the term denoting ‘clothes’.

⁴⁹⁷ It should be **koṭavāra*, but I leave it not amended.

⁴⁹⁸ = *tatakṣaṇe*

⁴⁹⁹ The letter *ḍi*, as amendment written over a false letter, has become almost an ink stain and difficult to recognize.

⁵⁰⁰ The letter *la* is an amendment written over a false letter.

⁵⁰¹ The letter *tha* is distorted and difficult to recognize.

⁵⁰² B. *ukaṭa* ‘to search thoroughly’

⁵⁰³ Or, *du*?

⁵⁰⁴ Or, *ḍa*? Presumably, the original was **tathāta bhitare* ‘there, inside’. Cf. B. *tathā-ta* [Sen 1971: 388]. The scribe/s confounded Bengali letter *ta* with Newari letter *ḍa*. In Newari script, *ḍa* and *u* look alike. The meaning of the verse would be: “Searching thoroughly, [the policeman] discovered in the flowersaleswoman’s house a tunnel [being] dug (*diro* lit. ‘given’), leading inside (i.e. to the underground) from (lit. ‘in’) that place.”

⁵⁰⁵ The second verse-half is obscure, except for that an underground path was found inside (the house, or under the floor).

⁵⁰⁶ [The policeman] put one hundred foot-soldiers in that place.

⁵⁰⁷ B. *bedha* ‘to pierce’, here in the meaning of ‘to trespass, to raid’.

⁵⁰⁸ A sign of *r* above *gha*. Maybe, the scribe tried to reproduce the real pronunciation **vidyār ghare*.

⁵⁰⁹ Cf. B. *rola* ‘shout, roar’

⁵¹⁰ A sign whose function is unknown.

sulungā vāhiyā jāya māliniro, (7) ghare, deṣe⁵¹¹ to upala⁵¹² āche, pāyaka pahare, //
vāhu diyā puna se vidyāro thāyi āyilo, mahā bhaya padirā⁵¹³ (8) bhāvita rāgirā //69//

// rāga // co ṣajati //

[1]⁵¹⁴ ciyā⁵¹⁵ vidyā rāja-nandani, nidrā karaha cetane,
rājā(9)ro koṭāra ghare to vedhiro suṃdara jiyā kemane, //
āre tuhme se māyā, ahme se padiro, māyā-jāre⁵¹⁶,
āhme āche (10) tuhmāke yadive⁵¹⁷, jhayā⁵¹⁸ volilo suṃdala madhu-māche⁵¹⁹ //dhru//
tuhme se vidyā rāja-nandini ahme se rājāro pu (11)
tuhme se ahme mārī⁵²⁰ rājāro thāyi dekhi rāge māyā-mohe //70//

// valāli // jati //

[2]⁵²¹ hari2 narapa(p.25:1)ti guṇasāra tāhāra ahme kumāre, lo e,,
ālo prāṇa vidyā lo, āre, sarasvatī kaṃṭhe morā liya mānā⁵²² 2
hari2 padhiro śā(2)stra sakale jiniro pa[m]ḍita⁵²³-vala,
ālo prāṇa vidyā lo, āre vudhi ghaṃṭā duvāre vaṃdhavā nālo⁵²⁴ //
hari2 koṭāla vedhi(3)yā ghara, parāṇe samāyalo dara,
ālo prāṇa vidyā lo⁵²⁵ āji vidyā kavana parakāre nāye //
hari2 ātāya pa(4)dminī janū⁵²⁶ ānyā kailo upanita,
ālo prāṇa vidyā lo, na parilo kā[ro]⁵²⁷ varṇṇa-mālā nāye //
hari2 [x]⁵²⁸ cha-māsero (5) patha haite⁵²⁹, āsiyā mililo tvate⁵³⁰,

⁵¹¹ Or, maybe *deṣa*.

⁵¹² = *upara*

⁵¹³ Or, maybe *padira*.

⁵¹⁴ Written small.

⁵¹⁵ Under *yā*, a sign resembling the *u-kāra* or *halanta* is written. B. *ciya*- ‘to be conscious, to wake up’, or B. *ciyā*- ‘to awaken, to be awakened’ [Sen 1971: 280]. Maybe it is better to read *ciyu*, or *ciyo*.

⁵¹⁶ = *parilo māyā-jāle*

⁵¹⁷ It seems to be a corruption of **padire*, i.e. B. *parile*.

⁵¹⁸ Seems to be the same as B. *jhi*. Sen [1971: 345] surmises the etymology as MIA *jhiā*.

⁵¹⁹ I.e. B. *madhu-māchi*, *maumāchi* < Skt. *madhu-makṣa* ‘a bee’. “Oh, [my] girl, I have fallen [in love with] you,” so said Prince, [who was like] a bee.

⁵²⁰ Maybe, *nārī*?

⁵²¹ Written under || .

⁵²² Or, maybe *mātā*?

⁵²³ The *śrībindu* is lacking.

⁵²⁴ Maybe better to read *tālo*. *Duvāre vaṃdhavā tālo* would mean something like: “In the door, the lock is shut (lit. ‘tied’)”.

⁵²⁵ Peculiarly, the part from the beginning of this page (*ti guṇasāra* ...) until here (*ālo prāṇa vidyā lo*) is written in a mixture of Newari and Devanāgarī scripts. However, from here afterwards (i.e. *āji vidyā kavana* ...), it is written in a mixture of Newari and Bengali scripts.

⁵²⁶ Or, maybe *jatra, jabhu*?

⁵²⁷ It looks like *kāvo*.

ālo prāṇa vidyā lo, jathi-vidhi kailo vimānanā nāye,
hari2 bhuji[ro]⁵³¹ sam(6)sāra sukha eta-mane rāge duḥkha,
ālo prāṇa vidyā lo, tvarā⁵³² morā ehi daraśane⁵³³ nāye //
hari2 sampūrṇṇa hari(7)rokara, vāhire dāke koṭavāre,
ālo prāṇa vidyā lo, āre, janama-ke deho āliṃgane nāye, //71//

// (8) bhathari⁵³⁴ // ekatāla //

takhane jānive padhive⁵³⁵ arthāntare, dāhina cakṣu morā phure,
māthāro dvā[ra]⁵³⁶ diyā bhumiro tāya /⁵³⁷ (9)
sundari vidyā kāde⁵³⁸ //72// X3⁵³⁹

(Addition written in the lower margin of p. 24 and the upper and lower margins of p. 25. Letters are often very difficult to identify.)

śrī rāga // pahaḍiyā //
mādhava bhāta vacana śuniyā aṃkuli⁵⁴⁰ hoyi śarire,
cintāyā akura⁵⁴¹ antaya⁵⁴² dahane dāruṇa kusuma-śare,
vidyāyā amva carata saṅge (change of the line) kariyā chāḍiva⁵⁴³ apanā deśe
māo vāpa eka [nā]⁵⁴⁴ jāniro āyiro [torā □]deśa⁵⁴⁵
nagara vikāśita mālini āche kathā kahi ko⁵⁴⁶ tuhmā(p. 25, upper margin)ke,

⁵²⁸ The sign x is written above *cha*.

⁵²⁹ Peculiarly, the four letters *pa tha hai te* are suddenly written in Devanāgarī script, amid of the mixture of Newari and Bengali scripts.

⁵³⁰ Although it can be also read as *sute*, it seems to be better to read *tvate*, i.e. B. *to-te* ‘in you’, for *mililo tote* makes a better sense than *mililo sute*: “I encountered you.” Sen [1971: 410] mentions *tote* (locative) as occurring in the Śrīkrṣṇakīrtana. Might this support my hypothesis that the Bengali language used in Nepal was the dialect of Baṛu Caṇḍidāsa?

⁵³¹ It is written *bhuji*.

⁵³² I.e. B. *torā*. *Torā morā daraśane* would mean: ‘Meeting of you and me’. Although it could be also read *surā*, it would be difficult to get the meaning.

⁵³³ The scribe amended a false letter into *ra*. Then, he falsely wrote *da ra śa śa*, and amended the second *śa* into *ne*.

⁵³⁴ The letter *bha* is Devanāgarī, while other letters are in Bengali script.

⁵³⁵ Maybe, *jānive padhire*?

⁵³⁶ It is written *dvāva*, but I amended it.

⁵³⁷ The vertical line might be an *ā-kāra*. In that case, *tāyā*.

⁵³⁸ The letter *kā* resembles Bengali *phā*. But B. *kāde* ‘[she] weeps’ fits better in the context.

⁵³⁹ The sign X indicates the place where the additional part is to be inserted. What the number 3 means is unclear. Does it belong to the series of numbers 1 and 2 (in l. 8 and l. 11 of MS p. 24)?

⁵⁴⁰ Maybe related to Skt. *aṅkurita*?

⁵⁴¹ Or, *akṣara*?

⁵⁴² Maybe a corruption of **antara*?

⁵⁴³ Or *chātira*?

⁵⁴⁴ I identify this letter, damaged, as *nā* (or *tā*?) only with difficulty.

⁵⁴⁵ The letters *to rā □ de* are all distorted and difficult to read.

śuniyā mohana cirtta sānanda bhaira vāsā na diyā tāra ghare,
vicitra nirmmala hāra granthiyā eka maṇika tathā diyā,
mālinilā⁵⁴⁷ hātha pari vaṃdha ka(p. 25, lower margin)⁵⁴⁸riyā diyā pathāyilo tuhmāke /
vidyāro tuhme rāgiro sūge⁵⁴⁹ giro citte, tuhme moru saṃge yuvaka⁵⁵⁰ milina vidina diyive bhujire
//73// (End of addition)

(From here afterwards, a mixture of Devanāgarī and Newari scripts)

// pahadiyā paḍimāna //

[x]⁵⁵¹ rājā kumārī dekhī virāpe, vidyāro hṛdaya dāruṇa dāpe // (10)
kole sāputiyā⁵⁵² nṛpa-nandane, kaṃde vidyādhari ajhūra nayāne //
pāyilo mahā-nihī⁵⁵³ jehne juvāya, ithya vidhi moke hena (11) karāye⁵⁵⁴ //
kanaka bhṛṅgāra candra samūhe, jala dhoya prāṇa nāthero luha⁵⁵⁵ //
rājā koṭāra vāhiri dāke vicāra livo vi(12)dyāra ghare //
e vola suniyā⁵⁵⁶ nṛpa-nandane kādhiyā pelāya⁵⁵⁷ purusa ābharāṇe //
tiri ābharāṇa pahiriyā āge la(p.26:1)khite na pāre nārīra saṃge //⁵⁵⁸
vicāra karita pāyika sakale, sulumga pāyilo pālāmka tale //
sulumga dekhiyā kvaṭāla hāse, e(2)hi sulumge je corero vāse //
pāyaka daśa viśa kvaṭālero saṃge sulumga payisiro nāgara caṃge //⁵⁵⁹
sulumga vāhiyā na pā(3)ya core, kvaṭāla vola dīvasa morā //⁵⁶⁰
cora na pāyiro atabhuta⁵⁶¹ morā, cora nā hayi eya mero dūte //
e vola (4) jāni kvaṭāla mana-to guṇe, niścaya cora āche e nārī-gaṇe //
pāta aṃgināya⁵⁶² kudiyo khāyī⁵⁶³ ubhe daśa gaja⁵⁶⁴ āde (5) je dui //

⁵⁴⁶ Maybe a corruption of *kahivo*?

⁵⁴⁷ Maybe a miswriting of *mālinilo*.

⁵⁴⁸ The letters from here afterwards are written in the lower margin.

⁵⁴⁹ Or, *muge*, *tvage*?

⁵⁵⁰ Or, *duvaka*?

⁵⁵¹ A small x sign above the *ā-kāra* of *rā*. We have seen the same kind of x in l. 4 of this page, too.

⁵⁵² < B. *sāpaṭa*-/sāpuṭa- ‘to hold tightly together’ ‘to grip’ [Sen 1971: 875].

⁵⁵³ I.e. *mahānidhi*

⁵⁵⁴ It seems that *ye* is accompanied by a *halanta*. If it is not a stain but a true *halanta*, it would be an effort to reproduct the real pronunciation [*karāy*].

⁵⁵⁵ B. *ruha* ‘tree’? I wonder whether it could be a simile comparing her beloved to a tree.

⁵⁵⁶ The first letter may be a distorted *śu*, i.e. *śuniyā*.

⁵⁵⁷ B. *pelā*- ‘to push, throw, drop’ [Sen 1971: 581].

⁵⁵⁸ It seems to mean: “Wearing ladies’ ornaments, [Prince] cannot be distinguished (B. *lakṣa*-) from women.”

⁵⁵⁹ After this, it begins to be written in a mixture of Bengali, Newari and Devanāgarī scripts.

⁵⁶⁰ After this, it seems to be written in a mixture of Bengali and Newari scripts.

⁵⁶¹ Maybe the Newari scribe intended to write **aḍabhuta*, a Newari rendering of Skt. *adbhuta*. The Newari *ḍa*-letter has the almost same form as the Bengali *ta*-letter. In classical Newari language, dental and retroflex are confounded.

nāgara caṃka vāhira dāke, sava sakhi jādu khāyi laṃghiyā //
sarvva-ka āge hārāvati jāyi laṃghiya khaṃ(6)ḍaka diyā vāma pāye⁵⁶⁵ //
tāhāra pāchu mālāvati jāyili, khāyi laṃkhite mājhe paḍile //
tāhāra pāchu tārā(7)vati jāyi laṃghira khaṃḍaka diyā vāma⁵⁶⁶ pāye //
hārāvati mālāvati laiṃ sava raṃge⁵⁶⁷ khāyi laṃghilo elilīyavaṃge⁵⁶⁸ //
(8) āgā pāchā tārā paṃcāsa sakhi rājāro jhi āyili candramukhi //
ā⁵⁶⁹kule vidyā tahe vāta cāhe e kule kumāra pati(9)⁵⁷⁰lo mohe⁵⁷¹ //
dahina pāva lakṣa lakṣa tole, duṣṭa koṭāra āda⁵⁷² haiyā dekhe //
lilāya kumāra dhāyira pāye dhara⁵⁷³ coliya⁵⁷⁴ koṭāra dhāye //
(10) keho dhara keho māra keho je kile⁵⁷⁵, kaṃde⁵⁷⁶ vidyādhari ajhura jhura //73//

// śrī rāga // jati māna [4]⁵⁷⁷ //

āre viśita (11) dakhila kvaṭāla cavuthiro vāde⁵⁷⁸ galāla vaṃdhana kvaṭāra dhire kariyā vādhava 2
kire na mārāha koṭāra, duḥkhāya⁵⁷⁹ sa(12)rvva gā⁵⁸⁰, duhaya nagare kvaṭāla nahi vāpa mā //dhru//
eka vāra prāṇa dāna de, e kvaṭāra bhāyi, paṃca māṇika dhana leva, e (p. 27: 1) koṭāla bhāyi
//74//

⁵⁶² Maybe the slant line is an *e-kāra* of the *ya*-letter. In that case, *aṃgināye*.

⁵⁶³ **kundilo khāi*. B. *kunda*- ‘to sculpt’ ‘to chisel’ [Sen 1971: 159]. B. *khāi* ‘ditch, trench’ [Sen 1971: 184]. He dug a ditch to the courtyard (*aṃginā*).

⁵⁶⁴ P. *gaz*, a unit of length?

⁵⁶⁵ This *ya*-letter has a strange shape. It seems to be an amendment.

⁵⁶⁶ The *va*-letter almost looks like a Bengali *ra*, but it is obviously *va*.

⁵⁶⁷ It can be *vaṃge/raṃge/caṃge*. Maybe **laiyā saba caṃge* ‘taking all the guardians’?

⁵⁶⁸ Maybe *elilīya caṃge* meaning something like ‘[he/she] escaped (B. *era*-) the guardian[s]’? Or, should it be read as *e lilāya raṃge*, i.e. **e lilāya raṃge*?

⁵⁶⁹ The shape of this letter is the same as *ā*, but the horizontal line is lacking. The reading *ākule* ‘perplexed’ fits well in the context.

Another possibility suggested by my teacher, although not completely free from problematic, is to read it as *o*: a Bengali *o*-letter accompanied by an *ā-kāra*. The reading *o kule* ‘on that side’ ‘over there’ and *e kule* ‘on this side’ would form a matched set. However, I feel a slight awkwardness, for in such a set, *e kule* would be usually mentioned before *o kule*, at least in the modern colloquial usage.

⁵⁷⁰ From this line onwards, it is in a mixture of Devanagari and Newari scripts.

⁵⁷¹ Either **paḍilo mohe* ‘[Prince] fell in [her] captivation’, or **patiro mohe* ‘[She was in] the captivation of [her] husband’.

⁵⁷² Seems to be B. *ādaa* ‘pitiless’ (< Skt. *adaya*) [Sen 1971: 41].

⁵⁷³ This number 2 seems to indicate the repetition of the word, i.e. *dhara dhara*.

⁵⁷⁴ Maybe it is a corruption of **voliya*?

⁵⁷⁵ Cf. B. *kila* ‘a blow of the fist’, B. *kila*- ‘to strike blows of the fist’ [Sen 1971: 154].

⁵⁷⁶ B. *kāde* ‘she weeps’.

⁵⁷⁷ Number 4 in a small size is written upon the letter *na*. In fact, number 3 in a small size is found immediately after Song 73 (MS p. 25, l. 9).

⁵⁷⁸ Or, *cāde*?

⁵⁷⁹ This *ya*-letter, being damaged by a wormhole, is difficult to recognize.

⁵⁸⁰ It aches in the whole body. B. *gā* < Skt. *gātra*.

// śavari // eka //

hari2 [5]⁵⁸¹ caraṇa-te pade⁵⁸² tuhmāre, nāgara kvaṭavāre, āre mukha turirāho ahmāre, hari2 //
(2) gupata kailo svayaṃvare, nāgara kvaṭavāre, cora nāhe rājāro kumāre //dhru//
eka vāra kṛpā karo nāgara kvaṭavāra, na māro (3) na dharo prāṇesvara //75// X

(Song no. 76 of the addition indicated in the lower margin of MS p. 26, written in Bengali script, seems to be inserted here.⁵⁸³)

paṃcama // paritāla // vali vali para morā //76//

(Addition end)

// śrī rāga // chutā //

torā guṇa suniyā āyilo rūpa dekhivāre, chādiyā mā vāpa(p. 27: 4)ro rāja deśāntare 2
gupata kailo kāja gandharvva vivāhā daiva vidhi vipacire sahite juvāya //
na māra na māra kvaṭāra du(5)hka sarvva gāya dekhite na pāyī vṛddha vāpa māye //dhru//
garāte pātero dolā kari chāta hāthe dhakāte mārīte jāyī (6) janā paṃca sāthe //76//

nānāsā⁵⁸⁴

// paṃcama eka //

[8]⁵⁸⁵ kādiyā pathāvo ahme suddhi⁵⁸⁶, kī hari2 daiva morā hari niyā (7) vuddhi nāye 2
dekhivo na pāyilo vāpa bhāyī, he kvaṭāra, videśa āsiyā prāṇa harāyī nāhe //dhru//
kenā ā(8)che mora rākhava vāpā he e kvaṭāla, anātha rājāra kumara kāde nāhe //77//

// śrī rāga // chutā //

āna (9) deva nā rādhiro āna nahi mane, pramāda padire vidyā citte sarvva khane /
vidyā gati vidyā mati vidyā prāṇa dāne (10) eka vāra vidyā sane karu madhu pane //7[8]⁵⁸⁷//

⁵⁸¹ Number 5 in a small size is written upon the letter *ca*. Number 4 is found in MS p. 26, l. 10.

⁵⁸² B. *pare*.

⁵⁸³ The addition in the whole runs as follows:

paṃcama // paritāla // vali vali para morā //76// kahnala // jali // prathame to //78

⁵⁸⁴ This is secondarily added by a different hand.

⁵⁸⁵ A sign in a small size is written upon *kā*. It seems to be the number 8. Remember the number 5 is found in MS p. 27, l. 1. Peculiarly, 6 and 7 are lacking.

⁵⁸⁶ Peculiarly, from *suddhi* afterwards, it is written in a mixture of Bengali and Newari scripts.

⁵⁸⁷ The number of the units digit is cancelled, and the emendation, the number 8, is indicated in the lower margin. Peculiarly, the addition written in the lower margin of MS p. 26 also contains the beginning part of a song numbered as 78:

kahnala // jali // prathame to //78

// paṃcama // tāla //

na jāne mayi rati-lekha avālikeśa(11)risomāropuli, vidyā dhurāya dhusari /
cāmaru jiniyā keśe, āurāvo⁵⁸⁸ kuntare⁵⁸⁹ chiniyā vādhiro gaja-(12)mukutāro hāro //
ke mora nātha rai gela dhariyā, kāde rāja-kumāri sumara⁵⁹⁰ sumariyā //
pāpiṣṭha vidhā(p. 28: 1)tā duḥkha direka ahmāke, hena rūpa yauvana svāmi nahi ghare //
kanaka sadṛśa kuca monike bhariya, katana rā⁵⁹¹(2)khiro neta ācora jha⁵⁹²piyā //
eṣane āchira prāṇanātha vaṃge⁵⁹³, kutuhala se prāṇanātha niyā gelā, vā⁵⁹⁴jāra kvaṭāla (3) //
hiyāta devanekata sahita na jāe, rājā-ke pithi diyā kahivo vāpa-mā~~ke~~⁵⁹⁵ //79//

// śrī rāga gaṇḍala jati // (4)

āre jata vata⁵⁹⁶ kailo kāja vāpa-mā-ke na kairo rāja⁵⁹⁷,
gupate⁵⁹⁸ rākha na kara paravāre, he kvaṭāla bhāyi, 2
āre, toke volu (5) prāṇero bhāyi, sarvva kathā toke kahe
tumi rākhile prāṇanātha pāyi he kvaṭāla bhāyi //dhru//
āre, kānda vidyā rājakumā(6)ri, kvaṭālālā⁵⁹⁹ pāya dhari
bhumi rule diyā kuṭila kavari, he kvaṭāra bhāyi //80//

// lalita ekatāla /

āre, nidayā (7) re nidāruṇa kata māro sarvva khana, upari kina dekhi dharama, 2
na māro kirelo ghā dukhāya sarvva gāya, niyare⁶⁰⁰ nahi kevu (8) vāpa-mā, he kvaṭāla //dhru//
kata dośa kailo mu tuhmāre, yā ā⁶⁰¹ 2 vaiśya vuka saṃsāra mora kara vicāra
pahāvu rāte pa(9)rāṇe na māra, koṭāla bhāyi //81//

⁵⁸⁸ B. *āulā*- ‘to be disturbed’ ‘to disturb’ [Sen 1971: 23].

⁵⁸⁹ Maybe Skt. *kuntala* ‘the hair of the head, a lock of hair’, or B. *kuntari* ‘a kind of pillow’ [Sen 1971: 159].

⁵⁹⁰ Or, maybe *sumare*. The horizontal line of the *ra*-letter is slightly wavy. However, in this part which is in a mixture of Bengali and Newari scripts, usually the Bengali *e-kāra* is used (i.e. set to the left of the letter).

⁵⁹¹ It almost looks like *vā*. In this manuscript, *va* and *ra* are often very confoundable, and distinction is only possible by the context.

⁵⁹² Seems that the scribe emended a letter into *jha*.

⁵⁹³ Or, *raṃge*. However, it seems that the scribe confounded the original **camge* with *vaṃge/raṃge*.

⁵⁹⁴ Or, *rā*. **Rājāra kvaṭāla* would make a better sense.

⁵⁹⁵ The scribe cancelled *ke* and added *e*: B. *bāp-mā-e*.

⁵⁹⁶ Maybe *vaḍa*, i.e. B. *baṛa*, is better. The Bengali *ta* has the same form as the Newari *ḍa*, and sometimes they are confounded by the scribe.

⁵⁹⁷ Maybe a corruption of *lāja*? The separation of words might be also: **bāpa-mā kena kailo lāja*.

⁵⁹⁸ From *gupate* onwards, it is written in a mixture of Devanagari and Newari scripts.

⁵⁹⁹ I suspect it was a corruption of **koṭālero*. The process of corruption could be: **koṭālero* > **kvaṭālelo* > *kvaṭālālā*. That means, the scribe failed to reproduce the vowel signs faithfully.

⁶⁰⁰ From *niyare* afterwards, it is written in a mixture of Bengali and Newari scripts.

⁶⁰¹ It might be a corruption of **māā* ‘mother’ ‘Mother Goddess’.

// valādi jati //

[7]⁶⁰² eta⁶⁰³ kathā śuniro apane śrī rāma priyā halilo rā[va]⁶⁰⁴(10)ne 2/

hari² rāghavendre⁶⁰⁵ diro bhāra⁶⁰⁶ daśaśire, āje, jāvu karahu katāya nahi dare⁶⁰⁷ //dhru//

lalāṭa likhita pha[la]⁶⁰⁸ (11) phalilo morā, vidyā vāhu diyā jāvu tuhme nija ghare //82//

// rāga vibhāśa // jati //

hari² daiva vidhi[]⁶⁰⁹ (12) likhilo kapāle, prāṇero vallabha dhariyā nile koṭavāre, 2

se prabhu vihune prāṇa mora āche ki kārāṇe duṣṭiya⁶¹⁰ ta hayiyā kāde vidyā ajhura nayāne, /

kahe śrīdhara dvija⁶¹¹ vidyāvirāpa dura karo, ke kātite pāre prāṇeśvare //

(p. 29:1) sundara kuhmara na hoyi mānuṣa⁶¹² avatāre⁶¹³, jitiyā sabhā karive tuhmāra udhāre //83//

// rāga, jati // (2)

maṅgala //

kāce se mājhiyā dhārilo re, citrasena niramāyi nāhe 2

candanero diyā āropane, māuvāte⁶¹⁴ śo(3)bhā kare //

suddhe yi ~~suddha~~ varṇṇero vāvive⁶¹⁵, māuvāte śobhā kare he,

kati gela āyiha śobhāyile jaya² maṅgala (4) gāyiya, e kati gela vaisu vrāhmaṇe,

[o]⁶¹⁶ndrera nārada he, śubha yakhane lagana citiha, ādi vidyā ādi vāsa he /

⁶⁰² The number 7 in a small size is written upon *e*. This seems to be a member of a sequence of numbers. (The number 8 is found in MS p. 27. l. 6.)

⁶⁰³ Peculiarly, the three letters *ti e ta* are in Devanagari script, in contrast to other letters around which are in a mixture of Bengali and Newari.

⁶⁰⁴ Badly stained.

⁶⁰⁵ This letter can be nothing else than *ndra* here. However, the same letter has been used as representing *cha* in other places of this manuscript.

⁶⁰⁶ Or, *tāra*. This *bha*-letter resembles Bengali *ta* very much.

⁶⁰⁷ = *dare*

⁶⁰⁸ Badly stained.

⁶⁰⁹ It is so much blackened with a stain, that it is difficult to decide whether it is a letter, or an empty space. The horizontal line is visible. If it is a letter, it might be perhaps *la*, but extremely vague. From the context, it seems to be better to take it as an empty space.

⁶¹⁰ Stained. Maybe *thalra*? Perhaps a word like Skt. *duḥsthira* ‘infirmity’ or **duḥsthiti* is intended. MS *yata* might be B. *eta* ‘such amount’.

⁶¹¹ *Bhaṇitā*. The author of this drama is Śrīdhara Dvija.

⁶¹² The scribe amended a certain letter in *ṣa*.

⁶¹³ Only *a va* are in Devanagari script.

⁶¹⁴ Perhaps can be interpreted as **māu bā-te* ‘in [his] mother and father’?

⁶¹⁵ In this manuscript, Bengali *va* and *ra* are frequently confounded. Maybe *rāvire* (past tense)? Or, perhaps a writing mistake of **rākhire* (B. *rākhile*)? Or else, is MS *vāvi* a Middle Bengali form of Skt. *vāpi* (cf. H. *bāolī*)?

⁶¹⁶ This is a strange letter resembling *ja*, *ga* without the horizontal line. Maybe it represents *o*. In the Prakrit verses contained in p. 30, this letter occurs several times, and seems to represent *o*. However, *ondrera* sounds awkward. Maybe *[i]ndrera*? Another possibility would be that the second letter is

(5) cāri gāchi rāma kadali, pukhuri-te niramāyilo he, rayata vaṁdhivo cāri ghāta⁶¹⁷ re,
tathi vidyā nāhivohe // (6)

abhoga //

śrutāna nasira tanaye, bhoga purandara, medina madane, rājā śrī piroja sāha jāne, dvija śrīdhara (7)
kavirāja paramāne //84//

// vidyā-vinoda ṇṛtya samāptaṁ⁶¹⁸ // vidyā-vinoda ṇṛtya samāptaṁ //⁶¹⁹

(In the empty space of the lower half of this page, the following lines are written in a mixture of Bengali and Newari scripts.)

𑒧 payāla, āna deva na cinti / ro⁶²⁰ āmanati 9⁶²¹

payāla, ādiha kanaka caṁyā⁶²² 10

śauri, tuhmi kvaṭavāra ahma paradeśi 11

(p. 30: 1)

𑒧 uttuṅga-pīna-kāṭhina-stana-maṇḍalasminḥ patrāvaliṁ racaya kuṁkuma-karddamena /

ālīṅganena jaghanam saphalam kuruṣva, duḥkham (2) vināśaya vibho madano havam⁶²³ me //

puui⁶²⁴ ṇivatubhuria dāhario⁶²⁵ viṇāṇuvā havei piyam /

taha ughuṭa⁶²⁶ muṇā(3)lo⁶²⁷ ta[o]⁶²⁸ diṭṭi⁶²⁹ de[o] cakkāo //⁶³⁰

𑒧 ahiṇava-ma[h]uloḥa-bhāviaṁ, taha paricumvia-cūya-mañjarim /

(4) kamala-vasa⁶³¹-dimettaṇi-chando mahuara-visu⁶³²-madosiṇam kahama //

not *ndra*, but *cha*. In that case, the reading would be *ochera*.

⁶¹⁷ = *ghāṭa*

⁶¹⁸ Bengali sign for ṇ.

⁶¹⁹ The title of the drama is first written in Bengali script, then repeated in Newari script.

⁶²⁰ Perhaps, it was a halfway reproduction of the original Bengali script **cintiro*. The scribe retained the Bengali *e-kāra* (set to the left of the *ra*-letter), although he wrote the Newari *e-kāra* (i.e. the horizontal line in wave).

⁶²¹ It has parallelity to the first verse of Song No. 78 (MS p. 27, ll. 8-9): āna deva nā rādhiro āna nahi mane.

⁶²² Or, *caṁvā*?

⁶²³ This *ha*-letter has a peculiar shape. Maybe it is not *ha*.

⁶²⁴ Or, *pudui*

⁶²⁵ Or, *havi*. Pkt. *dāhaviya*- ‘āg lagvāyā huā’?

⁶²⁶ Pkt. *ugghuṭṭha*? Or, *uvvuṭa/udduṭa/uppuṭa*?

⁶²⁷ Pkt. *muṇāla* < Skt. *mṛṇāla*? Or, *suṇālo*?

⁶²⁸ This letter resembles *ja* without the horizontal line. It has occurred in p. 29, l. 4 ([?]ndrera). I have the feeling that it represents a certain vowel, but I do not have any further idea.

⁶²⁹ Pkt. *diṭṭhi* < Skt. *dr̥ṣṭi*? Or, *diddi*?

⁶³⁰ It seems to be Prakrit, but I can not catch any sense at all.

puṇa⁶³³ cumviā[o]⁶³⁴ bhamarehi, uaha[su]⁶³⁵ tamāva⁶³⁶-kesara-sihā[o]⁶³⁷ /
avaam̐saanti⁶³⁸ sadaam̐ sirīsa-kusumā[o] pamadāo // (5)
yadā snātum̐ vahir yāti prāṇeśa saudha-sadmataḥ / tadā me hṛdaye nūnam̐, śatadhaiva vidīryate //
vi⁶³⁹
(6) tavādhara-sudhāsvāda-madhurām̐oda-vaśya-gaḥ / kṣaṇam̐ yuga-śatam̐ iva, tvām̐ vinā
prāṇa-vallabhe // ku⁶⁴⁰
(7) so ‘yam abhyudita-puṇya, priyāyā sukha-candramā /
yasya pārvvaṇa-candre, tulyate nahi lāñchanaiḥ //
vasudhā vasum̐dhā loke, vandate manda-jātiyam̐, //
karabhoru⁶⁴¹ rati prekṣa, dvitīye paṁcameṣṭhaham̐ //

(The three pages from MS p. 31 onwards are a list of the songs contained in another drama.)

* * * * *

B. Bengali H. Hindi Np. Nepali Nw. Newari Skt. Sanskrit Pkt. Prakrit

Bibliography

- Brinkhaus, Horst 2003: “On the Transition from Bengali to Maithili in the Nepalese Dramas of the 16th and 17th Centuries”, in: W. L. Smith (ed.): *Maithili Studies. Papers Presented at the Stockholm Conference on Maithili Language and Literature*. Department of Indology, University of Stockholm: 67-77.
- Chatterji, Suniti Kumar 1970: *The Origin and Development of the Bengali Language*. Vol. 1-3. London: George Allen & Unwin, 1970. (Sole distributors: Motilal Banarsidass.)
- Ghimire, Śiv'hari 2075 (Nepāl Saṁvat = AD 2018): *Hoco ḍhokā. Paramparit mithak ra saṁskṛti ko khoj'mūlak kathan*. Kāṭh'māḍaṁ: Svadeś Prakāśan.
- Sen Sukumar 1971: *An Etymological Dictionary of Bengali: c. 1000-1800 A.D.* In two volumes. I &

⁶³¹ Or, *kamala-rasa*?

⁶³² Or, *mu/mva/sva*?

⁶³³ It looks like *purṇa*, but *purṇa* is impossible in Prakrit.

⁶³⁴ The letter resembling *ja/ga* without the horizontal line. It might represent *o* which often occurs at the word-ending in Prakrit. Thus, I

⁶³⁵ Pkt. *uahasa* < Skt. *upahasa*?

⁶³⁶ Or, *tamāra*, i.e. **tamāla*?

⁶³⁷ Skt. *kesara-śikhāḥ*? If my reading, Pkt. *kesara-sihāo*, is correct, the letter resembling *ja* without the horizontal line must represent *o*.

⁶³⁸ Skt. *avatamsayanti*

⁶³⁹ Abbreviation of *vidyā*.

⁶⁴⁰ Abbreviation of *kumāra*.

⁶⁴¹ I.e. *karabha* + *ūru*

II. Calcutta: Eastern Publishers.

Sen, Sukumār 1398 (Baṅgābda): *Bāṅgālā Sāhityer Itihās. Dbitīya Khaṇḍa. Saptadaśa-aṣṭādaśa śatābdī*. Kal'kātā: Ānanda Pāb'liśārs. Pratham Ānanda saṃskaraṇ.

Acknowledgement

This research was subsidized by the Japan Society for the Promotion of Science, Grants-aid Nos. JP25370412 and 17K02659.